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Margaret Armstrong and American Trade Bindings

by

CHARLES GULLANS

and

JOHN ESPEY

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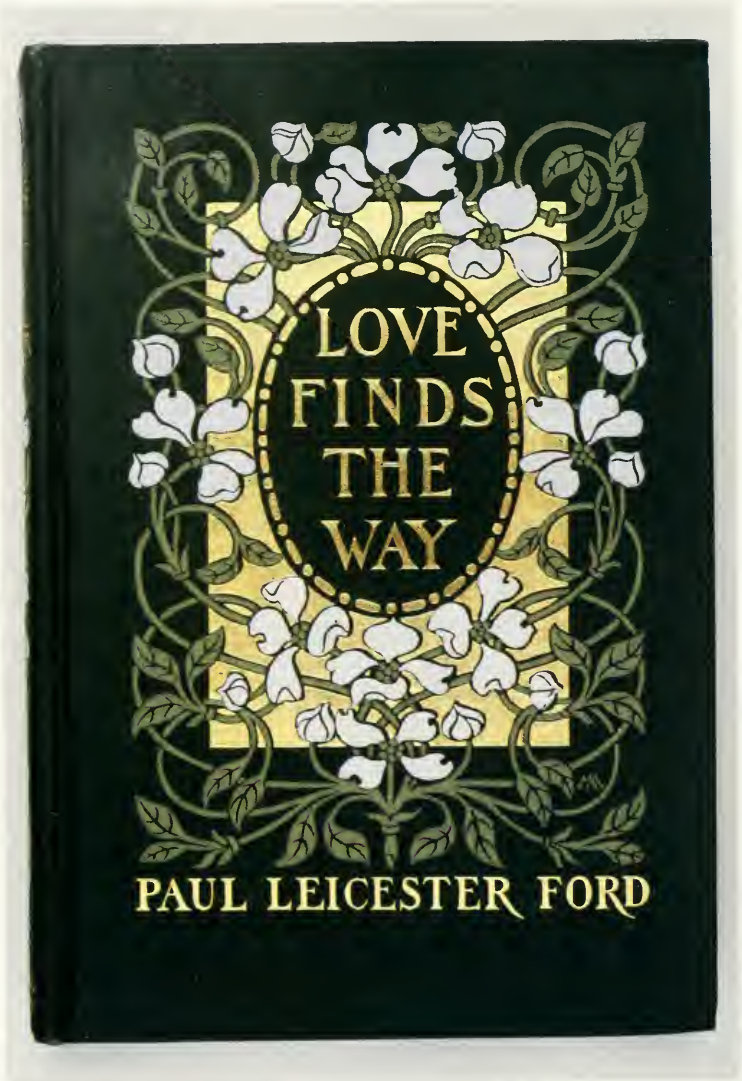

Paul Leicester Ford. *Love Finds the Way*, 1904 (22.4 x 14.4 cm).

Margaret Armstrong and American Trade Bindings

with a checklist of her designed bindings and covers

by

CHARLES GULLANS

and

JOHN ESPEY

"You shall read them, if you behave well," said the old gentleman kindly; "and you will like that, better than looking at the outsides—that is, in some cases; because there are books of which the backs and covers are by far the best part."

Oliver Twist

Department of Special Collections
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University of California
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1991

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PREFACE

When we published the first edition of this checklist in 1968, we had no way of knowing that books which were then the commonest and cheapest dross of the second-hand market would start rising dramatically in price and diminishing in availability as numerous collectors pursued Margaret Armstrong for their own private libraries. It also offered a unique opportunity to booksellers, since they could pull from their stock rooms, or have their runners collect, a range of books utterly unsaleable for the content, but suddenly of some value for the case binding, or, as they were referred to at the end of the last century, the decorated cloth. Even as late as 1978 in our survey of the general field of designed covers we could still describe the books as common and cheap, although prices had risen from 50 cents and $1.50 to $10.00 and $20.00. From the middle 1980's the books have been uncommon and, in good condition, very expensive. The private libraries in which they once resided have long since been emptied into the second-hand market as the great Orange Grove mansions in Pasadena, for example, were torn down and replaced by cooperative apartments and condominia. If that is the negative side, namely that the abundant days of such collecting are long over, the positive side was the enthusiasm with which the subject was pursued by private collectors, librarians, and book dealers, almost all of whom were generous in sharing discoveries and knowledge, and frequently made copies available to us for purchase before the rest of the public. Above all we were

grateful then, as we are now, to Carey Bliss, who made the general fiction stacks available to us at the Huntington Library and enabled us to add significantly to the list of titles that appeared in the first edition, and also opened his own private lists of designed covers by many other artists and made us free of them. His actions were exemplary above and beyond all professional duty. Through all the years librarians have been a major source of new information and new titles; over the past thirteen years George M. Barringer, Head of Special Collections, Georgetown University, and his wife, Penelope, have alerted us to titles discovered either as enthusiastic private collectors, or by Mr. Barringer in his persona as a librarian, across whose desk some strange rarities have passed. We believe that the generosity which we have generally met is owed to the fact that most book lovers, amateur or professional, who once see Miss Armstrong's work become totally infatuated with it.

In 1968, if we knew a fair amount about Miss Armstrong, our knowledge of the field of designed bindings was in its infancy, and we have learned a good deal in the years that have followed. In the introduction, we try to set her work into the context of her contemporaries in the art; for some years she had very few competitors other than Alice C. Morse and Mrs. Henry Whitman. Will Bradley designed his first pamphlet cover for Harriet Monroe, *The Columbian Ode*, in 1893, and his first book cover in 1894 for Tom Hall, *When Hearts are Trumps*. Frank Hazenplug's first cover work dates from late 1894, we believe, but perhaps from early 1895. There were older artists working in the field, George Wharton Edwards and Louis J.

Rhead, but their book work was not something that was emulated as Rhead's posters were. That Margaret Armstrong was something of a pioneer is clear enough without exaggerating her singular quality, since the bold and novel designs of her slightly younger contemporaries apparently encouraged her to be more and more adventurous in her layout and decorative detail. The influences seem to have worked both ways, however, so a new invention wherever seen might be adapted with quite original additions within the month by the many new artists who came to this branch of endeavor as the publishers' demands for large quantities of covers began to equal their demand for quality.

The Decorative Designers (1896-1931) consisted of three people most of the time, Henry Thayer, Lee Thayer, and Jay Chambers, and in various phases employed Adam Empie, Rome K. Richardson, Charles Buckles Falls, and Arthur Covey as artists or assistants and from 1910 Mrs. Frieda Meeker as a letterer. In its heyday it was producing several hundred designs a year. Mrs. Thayer never met Margaret Armstrong, but a mutual friend reported Miss Armstrong's comment to her about the immense number of designed book covers which were appearing, "Someone in this city is running a sweat shop," a statement Mrs. Thayer repeated to us in an interview in 1970. It might have been the fact of immense competition from the flood of new designers that discouraged Miss Armstrong and led her to produce fewer designs after 1907, or she might merely have become a bit weary of an art she had practiced for two decades. But it is much more likely that it was the

invention of the paper onlay cover, with an illustration by Gibson, or Christy, or Harrison Fisher, and a matching dust jacket. The device took the world of publishing by storm around 1910, because it proved popular with the reading public, was as effective as a sales device as decorated cloth, and was distinctly cheaper. Again, as Mrs. Thayer commented of that time, "Our business was dead within a month."[1] In any event, Miss Armstrong found a new project to take up the major portion of her energy after 1910. Although she continued to design covers, she drew fewer year by year.

We are indebted to many people who enthusiastically provided us with information via letters and snapshots or in person, sent us copies of books, and alerted us to new titles. In particular, we are grateful to the late Hamilton Fish Armstrong, Don Bloch, Mrs. Peggy Christian, Dr. Ira C. Nichols and his wife, Elizabeth, who was Lee Thayer's niece, Robert Rosenthal, Lee Thayer, and Harry W. Mooney, Jr. We are also indebted and in most instances deeply to David R. Anderson, Marilyn Braiterman, E. John Bullard, Britta K. Cressy, Gary A. Culbert, Jerome Cushman, James Davis, Harold B. Diamond, William A. Ewald, Vesta Lee Gordon, William B. Gottlieb, Jon Guillot, E. R. Hagemann, Stacey Haroldson, Robert G. Hayman, Helen Hurewitz, Herbert Jones, Keith A. Kamm, George R. Kane, Ken Karmiole, Herbert Kleist, Margaret Lecky, John Lehner, William and Christine Liska, John F. Mahoney, David and Phyllis Moss Margolis, Emilie Mills, R. D. Monroe, Marion Orgain, Joan

1 *Designers, passim.*

Perkal, Gordon Pfeiffer, S. F. Royall, Jr., Mary Ryan, Nancy Sachse, Mary G. and Frank H. Sawyer, Beth Stiel, Roger Smith, Carey Wall, Brooke Whiting, and Richard Zumwinkle. Above all, the Reference Division and the Interlibrary Loan staff at UCLA have, over the past twenty-five years, patiently retrieved books and helped us with questions that could never have been answered without their help.

While I have constructed the list and written the Introduction, John Espey has been my collaborator from the beginning in this and all our work on decorated cloth in America. He is responsible for at least as much of the factual data as I, and many of the judgments expressed by me have been talked out with him over months and years. The title page of the first edition stated that it was a work completed "with the assistance of" John Espey, but those words understated the reality of our cooperation by a wide margin.

Charles Gullans
Los Angeles
August 16, 1990

INTRODUCTION

The 1880's in America saw the gradual introduction of formally trained artists into the design of book covers, where for decades the art work of this sort had been in the hands of craftsmen, that is, the die-sinkers who cut the brass stamps which were used to print the colors on the cover itself. But these new men were first of all artists in other media, like Stanford White, an architect, or Edwin Austin Abbey, primarily an illustrator and painter. The one partial exception to this general rule was Mrs. Henry M. (Sarah de St. Prix Wyman) Whitman, who throughout the '80's and '90's designed the bulk of the output for Houghton, Mifflin. She had been formally trained as an artist in oil and pastel under William Morris Hunt, studied with Couture in the last year of his life, and worked all of her mature life as an artist in stained glass; but early in the decade she was called upon by Henry Houghton and George Mifflin to create something new in the way of books for their firm. We have dealt in some detail with her and the background of the '80's in "The New Generation: Sarah Whitman and Frank Hazen," in *Decorative Cloth in America: Publishers' Bindings 1840-1910*, an imminent publication of the Clark Library. Mrs. Whitman, who continued her work for Houghton, Mifflin until 1898, was one of the few designers of the decade whose work continued to develop and to seem in no way out of place beside the younger crowd that sprang up almost overnight in the '90's with their novel aims in design, fresh invention, and unlimited fertility of imagination.

Their youth and their abundant energy are the most immediately evident facts about them. Of those who came into their own in the decade, Edward Stratton Holloway, the art director at Lippincott from 1893, was the oldest; he was born, it is uncertainly believed, in 1859, and was probably 34 when he took charge of the art department. Fred Goudy was born in 1865, Margaret Armstrong, Henry Thayer, and E. B. Bird in 1867, Will Bradley in '68, Bertram Grosvenor Goodhue, Marion Louise Peabody, and F. Berkeley Smith in '69, Eric Pape and Bruce Rogers in 1870, Theodore Brown Hapgood, Jr., in '71, and George H. Hallowell in '72. In 1874 three great luminaries were born: Ethel Reed, Frank Hazenplug (or Hazen), and Lee Thayer, as well as Charles Buckles Falls; Amy M. Sacker and Frank Chouteau Brown followed in '76, Earl Stetson Crawford in '77, and Adrian Iorio and Rome K. Richardson in '79. And finally to round out a period, Thomas Maitland Cleland and William Addison Dwiggins in 1880. May, 1878, is the birth date for Jay Chambers, who studied with Howard Pyle in his Illustration course, which was for advanced students, in the years he taught at the Drexel Institute in Philadelphia, that is sometime after October, 1894. He was in New York and free-lancing covers for the Decorative Designers in 1899-1901, while he was employed as a staff artist on the New York World; and he joined the firm full time in 1902.[2] We have no birth date for Alice C. Morse, whose first cover credited to her in an advertisement is from 1887. Thus most of them started their careers in design in their earliest twenties,

2 *Designers,* p. 4.

when they were full of enthusiasm and innovation.

Another fact to be emphasized is the quite rapid communications of the time. The great, insolent liners that plied the Atlantic had not been built to accommodate the many passengers who rode them, but were financed by governments on cost-plus contracts and later subsidized in order to carry mail and facilitate business and international trade. So ideas came rapidly from England and Europe through the mail to the degree that black and white reproduction could spread such conceptions in the art journals of the period. But designed books came, too, both the fine press books, Kelmscotts and Vales, and, much more important, the trade products of the period with their decorated covers. In the early '90's the most important of these came from Elkin Mathews and John Lane at The Sign of the Bodley Head. Stone & Kimball (founded April, 1893) modeled their early books on these and even imported some of them for distribution in America; and the same was true of Copeland and Day in Boston, who imported *The Yellow Book*, among other items. And from April of 1893, *The Studio* was to spread the new ideas with enormous rapidity, since the time for a transatlantic crossing was less than a week. The first impact of Beardsley is felt in America through the reproduction of his early work in Edward Pennell's article on him in that April issue of the magazine.

And at home the new work was covered in detail in journals that appealed to a cultured, reading audience, such as *The Book Buyer* and *The Critic*. More specialized journals, such as *The American Bookmaker*, largely ignored the new work and

workers, and devoted its pages to reviewing and illustrating the work of the older generation of male die sinkers throughout the late '80's and the early '90's, although there is an occasional mention of Mrs. Whitman. Another specialized journal, *The Inland Printer*, had an enormous impact far beyond the trade to which it primarily appealed, in part because it was the first magazine in America to have a new cover for each issue, starting in March, 1894, the first twelve of which were designed by Bradley, and in part because it illustrated sample layouts, title pages, book covers, posters by the new artists, and in the later years of the '90's printed a great many advertisements in color, the majority of them designed by Will Bradley for Ault and Wiborg, which manufactured printing inks. The magazine continued to feature work of this sort until the death of its founder and the president of the Inland Printer Co., Henry O. Shepard, in 1903, when there is an abrupt disappearance of coverage. But much of this was some years in the future. At the moment we need to turn to one of the earliest of the New Generation, a twenty-three year old woman.

Margaret Neilson Armstrong was born in New York on September 24, 1867. Her father, David Maitland Armstrong, came from an old New York family, which had owned enormous land holdings on the Hudson from about 1750 and had a later family home there, named Danskammer. When the estate had been nearly undermined by the removal of the clay for brick making, the house was sold to another old family of Dutch descent, and floated on the river to its new location at Hyde Park. Miss Armstrong could claim descent on her

mother's side from Peter Stuyvesant. But the old house was sold long after the family moved into New York. Maitland Armstrong was an artist, primarily in stained glass, although he also painted in oils, as we know from a painting of his, "The White House, Brittany," which was exhibited at the World's Columbian Exposition in 1893, and from his decorations in the main ballroom of what is now the Helmsley Palace in New York. His wife was Helen Neilson, a niece of Hamilton Fish, who was a member of Grant's cabinet and long remembered as a man of great professional probity. Margaret's sister, Helen Maitland Armstrong, was born in Florence, Italy, on October 14, 1869, when the family was resident there for Mr. Armstrong to study art and to paint. He had gone to Italy as the American Consul General to the Papal States, and was there during the uproar occasioned by the Italian revolution and Garibaldi's armies. He was then appointed Consul General to Italy and returned to Rome to conduct diplomatic negotiations there.

> On the morning when he heard that Victor Emmanuel's troops would attack, he walked to the Porta Pia and watched them breach the walls, killing in the process seven Papal Zouaves, the total sacrifice exacted for the capture of the city and its transformation from temporal capital of the Popes into the capital of united Italy.[3]

It was in Italy that a portrait of the baby Margaret was painted by G. P. A. Healy, for whose *Reminiscences* she was to design the cover in 1894. The family returned to New York at

3 *Peace and Counterpeace*, p. 251.

the end of 1872 and lived for a long time at Danskammer. In 1888 they took up residence in the house at 58 West 10 Street, which had been built in the 1850's and had a passageway under it to the rear house, 58 1/2, which was some twenty years older. The attraction of the small house at the rear was a large studio on the second floor. The smaller building was famous for many years as the residence of *Colonel Carter of Cartersville*, the fictional creation of the engineer, artist, and writer, F. Hopkinson Smith, who is remembered as the engineer who supervised the construction of the base for the Statue of Liberty. His pen and ink drawing of the facade of No. 58 and the passageway on the west side of it, which led to 58 1/2, appeared in the book and hung in the front hallway of the main house for many years. No. 58 1/2 had been the headquarters of The Tile Club of New York, which counted among its members Winslow Homer, Augustus St. Gaudens, Edwin Austin Abbey, Stanford White (the architect of the Helmsley Palace), John La Farge, F. Hopkinson Smith, William Merritt Chase, Julian Alden Weir, and Maitland Armstrong. It had been founded in the first instance because the members shared an interest in decorative ceramic tile and the possible commercial uses of it. The Club became an intellectual gathering place in the evenings, where artists could "talk, smoke, eat oysters with hock or mallards with burgundy, dispute each other's ideas, and criticize each other's paintings."[4] Homer and Chase both lived on 10th Street in those years, and Chase did not give up his famous studio

4 Hamilton Fish Armstrong, *Those Days* (New York: Harper and Row, [c1963], p. 6; *The Book of the Tile Club*, Boston: Houghton Mifflin, 1887.

until December, 1895. Margaret's younger sister, Helen, studied for a year with Chase at the Art Students League, although her watercolor style is more nearly akin to the meticulous technical proficiency of Rhoda Holmes Nicholls.

When Maitland Armstrong bought the house, his friend, Stanford White, supervised the remodeling, and Armstrong "designed moldings, mantels and paneling. With White, he created bas-reliefs that can still be seen." And he designed "an enormous, but delicate window in the front hall, five feet high and eight feet across, [which] has more than 400 panes and, when finished, caused passers-by to stop and stare." It is also distinguished by a stained glass border of festoons at the top and sides of the large central panel.[5] Such was the personal and intellectual milieu of the family, although after the disbanding of The Tile Club, it was the membership of the Century Club that provided intellectual diversion and evening conversation. Miss Armstrong lived and worked in the two houses, since the smaller building was joined to the main house as her father's studio, for the rest of her life. The houses are now maintained as the Alexander S. Onassis Center for Hellenic Studies, a unit of New York University.

She was educated privately by a governess and, "During a summer at Curson's Mills, near Newburyport, MA, Susan Hale, letter writer, traveler, and sister to Edward Everett Hale ... gave the young Miss Armstrong her first painting lessons."[6]

5. *New York Times*, January 15, 1989, 34, with illustrations.

6. *Twentieth Century Authors*, ed. Stanley Kunitz and Howard Haycraft (New York: H. W. Wilson Co., 1942), p. 40.

Much of the information in this volume came directly from the subjects of the biographical articles. But she also studied later in New York with Rhoda Holmes Nicholls and Irving R. Wiles.[7] Her youngest brother, Hamilton Fish Armstrong, says,

> Margaret and Helen were remarkable women. As Margaret was the older she got her start as an artist first – to be exact at sixteen [in 1883], when she began painting dinner cards, menus and such and sending them to New York [she was obviously resident at Danskammer] to be sold at the Women's Exchange. Helen saw no reason not to follow and was soon doing the same. When they saw a Christmas card which Elihu Vedder drew and sent to my father they began the next year to draw and color Christmas cards too – innocent first drops of the present commercialized deluge. Their only education at Danskammer was from a cultivated English governess who taught them what she herself cared about – literature and English and French history; the mathematics was rudimentary and there was no science. They had no formal art lessons apart from the year Helen had later on with William M. Chase in New York [at the Art Students League]. At the start they were much influenced by Walter Crane and Kate Greenaway, but gradually developed along their own lines. Margaret was the better at design, Helen at figures. Soon they were working professionally for New York publishers.[8]

In 1890 Margaret Armstrong was working more or less on her own and without many models, except for Mrs. Whitman,

7. *Who's Who in America* 1940-41.

8. *Those Days*, pp. 134-5.

who may or may not have had an influence on her work. Her first book cover was published in that year, not in New York, where she lived most of her life, nor even in Boston, another great center of publishing, but in Chicago by A. C. McClurg. Her brother, Hamilton Fish Armstrong, has said that she met great resistance at first in trying to place her designs with publishers, since cover design was the professional preserve of men, and that she resorted to the device of using only her first initials, M. N. Armstrong, in submitting sample work. In any event, she and her sister, Helen Maitland Armstrong, appeared on the title page of Marguerite Bouvet, *Sweet William*, as the illustrators of the book. But the cover, very tentative in style, is also by Margaret Armstrong. The lettering of her mature style has not yet appeared, and the lettering of this early title is so without distinctive character that we would not be able to identify much in the first two or three years of her early work without the ascriptions of Hamilton Fish Armstrong (b. 1893), who grew to the age of twenty with the sound of her pens on her busy drawing board in the family home. In the following year, she designed again for McClurg, but also for Harper and for Scribner, some five books in all. In the succeeding years, her commissions continued to increase, especially from Scribner, for whom she was to create the greater part of her work over the next twenty-three years, although G. P. Putnam was her next most important client.

The year 1892 was one in which thousands of American women in every state and territory became involved in preparations for the World's Columbian Exposition in Chicago. The

appointment of a Board of Women Managers came somewhat late and after some political infighting with the exclusively male Board of Managers, a fight that, to oversimplify matters greatly, was led and astutely conducted by Mrs. Potter Palmer and at times all the way to the U. S. Congress. It was finally agreed, after much argument about whether to exhibit with the male contingent in each state building or separately as women, that there should be a Woman's Building, which would illustrate in depth the work of women in the arts and the professions, lest the character, quantity, and strength of the work be diluted and lost by being dispersed among the several state pavilions. The terms of the arguments and the positions taken and clearly established a hundred years ago are so familiar that they might well have come from a more recent and faintly acrimonious dialogue in feminist history. "Chairman," for example, was thought too masculine a designation for the head of the Board of Lady Managers, as they were called at first, and the term "Lady" was thrown out for its suggestion of incompetent detachment from the real world and replaced with "Women." A detailed history of the arguments and their character is given in the early chapters of Jeanette Madeleine Weimann, *The Fair Women* (Chicago: Academy Books, [c1981]), a full account of the work of women in the organization and management of their share of the Exposition. The organization required to fill a large building was enormous, since the decision to erect it had come late, although it was constructed with great rapidity. The eighteen year old Emma Redington Lee, a junior assistant at The Associated Artists, who was later to become the Lee

Thayer of the Decorative Designers, spent the winter of 1892-93 helping Mrs. Candace Wheeler and Dora Wheeler Keith paint the mural decorations for the ceiling and the lunettes of the Library of the Woman's Building. As late as June of 1892 the New York legislature appointed a Board of Woman Governors for the State of New York. The Board met for the first time late on June 22, appointed a series of standing committees, one of which was the Committee for Applied Art, headed by Mrs. Candace Wheeler, one of the founders with Louis Tiffany in the 1880's of the immensely successful decorating firm of The Associated Artists, to deal with specific areas, and each in turn set up its series of Bureaus to screen work submitted for display in Chicago. The Bureau of Applied Art was one of them and its organization led ultimately to the incorporation in that year of the New York School of Applied Design for Women, a successful institution for some decades after, with Mrs. Wheeler as one of the founders. But at the Bureau, the women solicited and screened an immense number of exhibits, and the 453 successful entries destined for Chicago, known as the Loan Exhibition, went on public display in New York City in March of 1893. It was largely as a result of that exhibition that sufficient depth of information was available to Frank Linstow White, so that he could write "Younger American Women in Art," in *Frank Leslie's Popular Monthly,* 36 (November, 1893), 538-544. The names of the women mentioned for cover design, including Margaret Armstrong, were taken largely from the March exhibition in New York. The many state committees functioned with great efficiency,

and the Woman's Building was the only one to open on time on the first day of the Exposition.

Margaret and Helen Armstrong both submitted work that was displayed in New York and Chicago, Helen some of her designs for stained glass, and Margaret her book covers; and Margaret won an award for her cover designs.[9] Among other exhibitors of cover art work that won awards there were Alice C. Morse as an individual and the Century and Harper publishing firms. Although exhibited in 1893, all of the work belongs, of course, to 1892 or earlier.

The year 1892 was also seminal for the fact that a large number of publishers' bindings were included in the exhibition of Book Bindings and Designs which opened in March at the Aldine Club in Lafayette Place. The event was covered briefly in the *New York Times* (March 29, 1892: 5:5). The largest display was offered by D. Appleton, followed by Scribner, Harper, Houghton Mifflin, Dodd Mead, Cassell and Co., E. P. Dutton, Henry Holt, Macmillan of England, Little Brown, A. C. McClurg, A. D. F. Randolph, and F. A. Stokes. No individual artist is named in the newspaper coverage, although so large an interest on the part of the publishers is evidence of their increasing awareness of the advertising value of the cover design, and perhaps a similar awareness (although this is speculation) that novel changes were taking place in this small

9 For this and the preceding paragraph, see also the *Report of the Board of General Managers of the Exhibit of the State of New York at the World's Columbian Exposition* (Albany: James B. Lyon, State Printer, 1894), pp. 160, 178-79, 192-93, 572-73.

world of decorative and applied art. An Aldine Club exhibition is mentioned by the anonymous author of the Grolier Club pamphlet, and he mentions further displays unnoted elsewhere. "Other exhibitions of cover designs have been made, incidentally, from time to time in recent years, by various societies for the advancement of decorative art, notably the Associated Artists, and the New York School of Applied Design for Women."[10]

To look two years ahead, something similar but on a much grander scale, took place in 1894, when between April 5 and 28 the Grolier Club staged a large exhibition of commercial bookbindings, as the literature called them. We were told in 1986 that all the materials from the exhibition had recently been rediscovered in one of the attics at the Club, and it would be a pleasant conceit to see a remounting on the centennial of the event. The Grolier Club published an important, although anonymous, historical account of American publishers' bindings of the nineteenth century and particularly since 1871, with a discussion of some of the items exhibited there from more recent years.[11] Without this account we would have no idea who designed some of the more important publications of the 1880's and early '90's, including those of Margaret Armstrong and Alice C. Morse. Of Miss Armstrong the author notes,

> Another woman designer of great versatility and eminent skill is Miss Margaret Armstrong, whose work is to be seen upon the covers of many of the daintiest books published by the

10. Page 18.

11. See Commercial Bookbindings in the list of works cited below, *ad fin.*

> leading houses in New-York and Chicago. Miss Armstrong has special facilities for study of the best models in classic and later ornament, and her skill in adapting, combining, and creating designs which are almost flawless in excellence has made her book covers famous. As examples of her style one notes the covers of Mrs. Van Rensselaer's "Art Out of Doors," Arnold's "Adzuma," and Anne Reeve Aldrich's "Songs about Life, Love, and Death." It would be an easy and grateful task to extend the list.[12]

It is significant that these early and pleasant, but rather weak pieces of design should have been picked out by the author as sufficiently important to merit special mention. From the fact we can gauge the impact that these early designs had compared to the majority of the work that had preceded them. Furthermore, the historical sketch remained for some years the only source of solid information and was quoted or made use of by subsequent writers on the subject with or without acknowledgement. Brander Matthews both acknowledges his debt and adds much additional information, although he is still heavily indebted to the Grolier Club exhibition, in his article, "Books in Paper Covers," *Century Magazine,* 50 (July, 1895), 351-60, and in his book, *Bookbindings Old and New* (see "Works Cited," below), in each of which he mentions and illustrates work by Miss Armstrong. The author of the Grolier pamphlet had concluded his observations by saying,

> The most casual look at this exhibition at the Grolier Club is enough to convince one that during the last decade the art

12. Page 5.

> of Commercial Bookbinding has outgrown all ideas of its originators. Where the art will stand ten years from now is as hard to guess as what Mr. Edison may invent between now and then.[13]

And to prove him right, in June of 1894, Scribner's *The Book Buyer*, one of the most important and influential journals in the field of publishing and one which appealed to the general reader, announced a competition for the design of covers, which attracted some two hundred competitors; and the winners were announced in *The Book Buyer,* 11 (September 1894), 384-86. Although the first and second prize winners, George P. Kendrick and J. Dickinson Hunter, Jr., were never heard from again, Helen Armstrong won a third prize for a cover design with lettering by her sister. Among the honorable mentions is one name of importance, Theodore Brown Hapgood, Jr. He would execute important covers and in some quantity over the next thirty years. Once again we have evidence of an interest on the part of the informed reading public in a branch of design that was being noted for itself alone, as well as for the interest of publishers in the value such covers brought to promoting sales of their books.

The appeal of decorative art on books was not the only motive fueling continued interest in all aspects of the Columbian Exposition, since a particular and powerful one was the sense that the displays at the Woman's Building had demonstrated that new professional opportunities were opening up for women and that they could stand as the equals of

13. Page 23.

men in the competitive world of business, especially in the fields of art and handicraft. This had been one of the main starting points for Frank Linstow White's article, and Weimann's book documents the fact thoroughly. Mrs. Potter Palmer's speech at the opening of the Woman's Building had certainly sounded that note strongly and her words still constitute one of the great trumpet blasts in the history of feminist thought and movements in the last century. In the definitive account of *Art and Handicraft in the Woman's Building of the World's Columbian Exposition, Chicago, 1893*, ed. Maud Howe Elliot (Paris: Goupil & Co., 1893), Mrs. Palmer's speech is reprinted along with chapters on every aspect of the various departments of the building. Alice C. Morse contributed a chapter on "Women Illustrators," which casually mentions the designs of Margaret Armstrong and Mrs. Whitman, while heavily illustrating her own production as an artist of the book. Mary Hallock Foote is mentioned as an illustrator, although her part as one of the main organizers for the state of New York is not mentioned. We believe that these were all important influences on the developing field of commercial bookbindings. Margaret Armstrong was certainly, after Mrs. Whitman, the single most important woman in this branch of decorative design and remained so into the second decade of the new century, that is, fifteen years after Mrs. Whitman retired from it, in 1898; and the fact that she was the peer of the great male artists of the period was a source of inspiration and encouragement to the younger women who came into the field from the mid '90's through 1910; for example, Amy M.

Sacker, Marion Louise Peabody, Amy Richards, and Lee Thayer, all of whom began work in the '90's, down to Bertha Stuart, who began work about 1904, a late but distinguished arrival on the scene. Many more, like Amy Rand, attempted to take up this line of work, but had only a small success.

Another line of influence on the development of cover art in the early '90's, and one of great importance, was the arrival in America of the poster, which was here largely used at first to advertise books and magazines. The influence of Edward Penfield, J. J. Gould, Will Carqueville, Will Bradley, Frank Hazenplug, and a host of others, both foreign and domestic, was very great, and has been adequately dealt with elsewhere.[14] The poster, as such, had little influence on the work of Margaret Armstrong, and must be ignored here, since her work is almost always ornamental and most of her vocabulary of ornament is botanical in origin, except in a few covers where the subject of the novel demands other resources in order to be pertinent. But Miss Armstrong almost never produced a pictorial cover, except for the two titles by Alice Duer Miller in 1903 (Items 168-9), one for John Philip Sousa (Item 237) and the late and small medallion of the Alps on Item 145; but these are all scenic pictorials, with no figurative elements. With three exceptions, the bust of St. Cecilia (Item 201 of 1899), the medallion of Cerulea, which is probably by Helen Armstrong, for a Bouvet title (Item 36 of 1892) and the Bancroft medallion with two faces in profile (Item 16 of 1900),

14. *Posters of the Nineties*, Introduction by Roberta Waddell Wong (Boston: Boston Public Library, et al., c1974), and Finlay-II, cited below.

the human face does not appear in her cover designs, and the human figure never, although they are frequent enough in page decorations. Nancy Finlay points out the non-figurative character of the work of Mrs. Whitman and Margaret Armstrong and the fact that they stress "the structure of the book as object." She goes on to say,

> While most of Armstrong's designs utilize floral motifs, these are never naturalistically treated but rather form discrete borders and panels echoing the shape of the book. Although Armstrong in particular was influenced by the sinuous forms of Art Nouveau, the development of this style of book-cover design was entirely independent of the rise of the poster.[15]

While a fair number of the early designs of Miss Armstrong are certainly admirable, such as *Evening Tales* (Item 181), *The Price of Peace* (3), *Reminiscences of a Portrait Painter* (120), *Cadet Days* (138), *Jewish Tales* (224), *Cousin Anthony and I* (163), *Little Rivers* (275), and *Yale Yarns* (310), there is nothing that one would call a masterpiece. They belong to the years 1893-95 and are exceptions to her usual practice. She seems in other books afraid to fill her space with large detail and almost always works in the finest of lines and ornaments. The lettering has gradually become more certain and assured, but she still has no one or two preferred alphabets that are distinctively hers. She had invented a kind of colonial copper plate letter style for *Charles Auchester* (234) in 1891 and was

15. Finlay-II, p. 46, cited below; her further comments are also of great interest.

about to abandon it forever after a moderate number of uses of it. She invented a second alphabet for use on American books about the pre-Federal period with rather broad ascenders and descenders and exaggerated serifs which are bent at their ends. Her last use of this alphabet would appear on Irving's *Rip Van Winkle* in 1899.

Throughout 1895 she developed an alphabet, which she would largely use up until 1910, one which is eccentric, pleasing, and as recognizable as handwriting or as the monogram she began employing in that year. In this newly rethought alphabet, the letters A, E, F, and H have their cross bars set very high, and on E and F they are extremely short; the effect is one of extreme haughtiness. The effect is only slightly less noticeable on P, B, and R, which have the bowls set very high. G has a large open curve with the terminus low and the serifs of the terminus short. M and W are very broad with the outer risers and descenders steeply slanting. A and N are both very narrow and the N is wholly vertical. It is only in her own monogram that the A is broad across its base in order to match the letter M, whose descender crosses the ascender of the A. Both terminal curves of S are widely open and the serifs thin, with the central shaft of the letter thickened and set on an extreme NW-SE axis. But the single most identifiable feature is her rat-tailed R; the tail is heavily swashed and curved and it begins at the lower point of juncture between the stem and the bowl. This letter is so noticeable that we at first tried to identify any swash-tailed R as a certain indication that the cover was by Miss Armstrong, and it was only as we began to

notice the other features of her lettering that we were able to reject such appearances as the accidents of a period which was remarkably free in the handling of letter forms. There is also the effect of imitation by other artists to be taken into account as she became more famous. This alphabet with variations of thickness or attenuation for individual uses is her most usual, indeed, almost her exclusive, alphabet until 1910.

To us who look back on these early works with our eyes already full of the great achievements of 1896-1913, they may seem for the most part timid in their use of the available space, but cost limits imposed by the publishers often determined the design limits. Still, how different they look from most of what had preceded them; the cloth colors are often lighter and brighter; the ornamentation was not machine shop oriented, but became more fluid in line and outline by avoiding the straight lines, right angles, and cog wheels of the earlier artisan style; and they are not repeat designs, but have been individualized for each book in front of and in the hand of the potential buyer and reader. We can infer the commercial success of such designs by the fact that over the span of a few years, the art work utilized more and more of the space, used more colors, and became somewhat more lavish in the application of gold leaf.

The cost of cutting the brass stamp was not necessarily a function of size, although there was the cost of the metal itself to be considered. The cost was a function only of the time it took to machine it, so that a larger design of simpler means might be less costly than one which was small and highly

intricate. There are some matters which are not recoverable as fact without documentary evidence, such as who inititated the enlargement of the designs, the artists or the publishers. What little we know suggests that the artists were the motivating force, and that after a little trial, the commercial success made publishers willing to accede to the intelligent requests of the artists.

We can say that beginning in 1895 her lettering became larger, bolder, and more declarative, and her ornamental detail is similar. It is no longer minute and fine, but is more broadly simplified and shows nothing tentative in filling up the space. The work has become more visible from a greater distance and is no longer something to be examined clearly only when the book is in the hand. Her use of cloth colors shows a growing taste for the brighter and richer, as does her use of colored inks. She pairs cloth and ink for maximum contrast in most instances, although she may grade them rather closely in the pastel ranges if she wants an effect of feminine refinement and delicacy. It is a paradox that as her ornament becomes larger and simpler the visual effect is one of greater complexity through the use of strongly contrasting or related ink colors. The end result is a long series of covers which the eye may take in instantly but which are possessed of sufficient variety of detail to sustain continued contemplation and pleasure in the viewer.

The new range of effects derived from simplicity and thoughtful uses of color are allied to her innovative conception of giving many of her authors a kind of cover which would be

uniquely associated with them and no one else. The suggestion is that she consciously rethought both the purpose of the cover decoration and all the means by which she might most forcefully and memorably fulfill the aim. For a book cover is not pure decoration, since it must include a certain amount of information about author and title, which are typographical, and these must be clearly visible. There is also the need very often to make the design emblematic in character so that it has reference to the subject of the novel, and this requirement further limits the artist in the range of ornamental detail that can be employed for the particular book, if not always. Her brother describes one of the new features of her work.

> She started a vogue for making the book covers themselves artistic and distinctive, and her covers became a sort of identity tag for the author. Whenever I see the dark blue and gold design on the spine of a some book on a library shelf I have recognized it as Henry van Dyck's [*sic*] even before Margaret's distinctive lettering tells me so.[16]

The character of these identity tags is evident for the two Parkhurst titles of 1894 and 1897; the three for Frances Hodgson Burnett of 1896 and 1897; the four for Paul Bourget of 1895, 1896, 1898, and 1902; the three Washington Irving titles in two volumes each for the three years 1896-98; the three in bright red cloth for George Washington Cable in 1901-2, 1908; and the Paul Leicester Ford works of 1900, 1902, and 1904. The two great series and the most remembered are the

16. *Those Days*, p. 136.

twelve titles for Myrtle Reed from 1901-13, and the twelve in the blue cloth series of books by Henry van Dyke which stretched from 1901-27, and which are to be distinguished from the several smaller books in olive green silk, although she also designed most of these. The last of such designs, defined by a deep green cloth common to each book and, as in the Van Dyke blue cloth volumes, by a decorative panel of identical size, is the group of five for works by Thoreau, issued by Crowell in 1908-13. So highly individual are the semi-uniform bindings that she invented for her authors that, when she declined to do more work than interested her, the publisher frequently went to other artists who would design in the style she had established for the author. Scribners did this often for her authors, and the following are all imitations of her established format and types of design: Paul Bourget, *Domestic Dramas* (1900), and *A Divorce* (1904); H. E. Parkhurst, *Trees, Shrubs, and Vines* (1903); Henry Van Dyke, *The White Bees and Other Poems* (1904), which was designed by Earl Stetson Crawford for the olive silk series, and *The Man Behind the Book* (1929), by an unknown designer for the blue cloth series; John C. Van Dyke, *The Money God* (1908); and Mary Raymond Shipman Andrews, *The Eternal Masculine* (1913), *Joy in the Morning* (1914), and *The Eternal Feminine* (1916). Putnam had also to go elsewhere when Miss Armstrong tired of the lavender cloth and the sentimentality of Myrtle Reed for the designers of *The Myrtle Reed Year Book* (1911) and *A Woman's Career* (1914).

The pattern of work refused is a continuation of Miss

Armstrong's actions in the late '90's, since in 1894 she published twenty-eight covers, but only fifteen in 1895, and a large thirty in 1896, and a smaller 14 in 1897. Then in 1898 of her fourteen pieces of work, five are sheet music. In 1899 there are six books and one piece of sheet music, but in 1900 she produces fifteen books. Within this apparent pattern of diminished output, there are notably more complex drawings for covers, and they are often accompanied by designed title pages, and continuous page ornaments involving the entire margin throughout some books. These were most often repeating marginal designs which involved four or six pages of original work. It is clear that she was attracted to designs that posed some challenge, and with her fame approaching its zenith she could afford to impose her own will on a number of projects, and doubtless she could demand higher professional fees for her services on such commissions. Among these large undertakings there are the first of her clear masterpieces. While we are willing to admit that we pursued her early work with a passion, it was a passion inspired by these later and to us quite staggering achievements in the years 1896-1913. Not only did she have to draw the quite elaborate design work for them, but often she had to produce her drawings in several versions, since the book or set might be bound in several cloths, for example, gold on red cloth, and on white cloth with several colored inks. Sometimes there were three complete versions for three different cloths, two with colored inks and one with gold alone on the cloth background. The adventurousness here is double: the publisher would never have attempted any such hugely

expensive undertaking unless gradual experience had taught him that books with such designs sold not only well, but at high prices; and the artist would have to be very special to conceive and execute a project which required, not only great design abilities, but a detailed knowledge of the processes by which the case bindings were actually produced and the pages of text printed, as well as the energy to carry through on the commission. On all counts Miss Armstrong and her publishers qualified. The large decoration projects were all commissioned by (or sold to) Dodd Mead, Putnam, and Crowell with the single exception of *Ad Astra,* which went to R. H. Russell, after long dallying with McClurg; Scribner, her main client, published none of them. A simple tabulation of the number of book designs published in any year will indicate quite clearly the direction she was taking.

1890:	1		1902:	15	
1891	6		1903:	12	
1892:	13		1904:	17	
1893:	17		1905:	16	
1894:	29		1906:	10	
1895:	19		1907:	10	(+1?)
1896:	30		1908:	6	
1897:	15		1909:	5	
1898:	16	(-5 SM)	1910:	6	
1899:	8	(-1 SM)	1911:	5	(-1 SM)
1900:	14		1912:	6	
1901:	13		1913:	5	

The years in which she designed sheet music are indicated

by the minus sign. In 1898, for example, she produced fourteen pieces of work, but only nine of them were books. After 1913, she designed one or two books at most in any year, some for her own books, her brother and father's, and a few for the Van Dyke blue cloth group. Her career as a cover artist was over and she turned her hand to other activities.

But we have been looking eighteen years ahead in our tabulation, and we need to return to 1896, the year of her first, undeniable masterpieces. It would be tedious to enumerate the titles one by one and utter "chef d'oeuvre" over each of them, although it will be helpful to indicate some characteristics of her practice from this time forward. In this year she first made use of an olive green silk cloth for books of poems, for example, Robert Louis Stevenson, *Poems and Ballads* (242), and A. C. Swinburne, *The Tale of Balen* (256), a cloth which she would also employ for the small books by Henry Van Dyke, some of them single prose essays and some poems, from 1900 on. In 1897 she used it for a work of social history, Thomas Nelson Page, *Social Life in Old Virginia* (186), two novels by J. G. Holland (126-27), and the following year for a collected and uniform edition of G. W. Cable's novels (see Item 54). One of her earliest "series" designs, that for Paul Bourget, began in 1895 and continued to 1902 (30-33). Of these, the *Antigone* of 1898, is the most successful and impressive, although *A Tragic Idyl* (1896) should not be overlooked. But other single books covers of considerable variety are noticeable in the year: H. C. Bunner, *Jersey Street and Jersey Lane* (45), which is worked in pure line, printed in white, on a very dark blue cloth, with the

lettering in gold; or by way of total contrast, Robert Grant, *The North Shore of Massachusetts* (105), another scenic pictorial, which is entirely in flat color areas and negative white line, and without drawn outlines.

There are other interesting covers that might be mentioned, but two more will suffice for the year, since they are the two best: one is Arthur Quiller-Couch, *Wandering Heath* (199), which is made up of botanical ornament arranged in arbitrary symmetrical patterns, printed in pastel shades on a light beige cloth. The other is Washington Irving, *Bracebridge Hall* (132), a work of architectural drawing, executed in blind-stamping and gold on a dark blue cloth in its more impressive version, or in yellow and pale green on cream cloth with gold lettering. The Bourgets are in pure ornament, the Bunner is a deliberately flat and plastically unrealized, scenic pictorial in line alone, and the Grant purely pictorial and rendered without modeling or any drawn line. Finally there is the superlative design for Irving, which is worked entirely in line and represents the front entrance to Bracebridge Hall and, amusingly, by way of a graphic pun, the doorway to the contents of the book itself. She is confident with her design space and fills it to its margins in numerous works of the year, Frances Hodgson Burnett (49-50), Alice Morse Earle (84), and Thomas Nelson Page (184), on which the background design is bled over the edge of the cover, as in the two Burnetts. Finally, there is a work hard to discuss, but a minor masterpiece, which fits no type so far described, *The Works of Max Beerbohm* (22). The ornamentation occupies about three quarters of the cover, and

the elements, three upright rows of hand mirrors and butterflies, enlaced by whiplashing ribbons, emblematically allude to the contents of the book. It is a peculiarly satisfying arrangement of some rarity per se, since not many copies were sold in this country, and of absolute market rarity in fine condition, since most copies have long been in the hands of the demonic collectors of Beerbohm, or have passed into rare book rooms.

Of the products of 1897, we mention only two. The first is Charles Lummis, *King of the Broncos* (154), the design of which, again by an emblematic pun, consists of unnaturally beautiful spurs arranged in a curved row to form a crown. The second is the Irving holiday edition for the year, *Astoria* (133), which has a designed title page and margins throughout, like *Bracebridge Hall*, and comes, not in two, but three colors of cloth with appropriate differentiations of inks or gold leaf for the particular cloth. The ornament is drawn from various Native American motifs, arrowheads and feathers. The title page mixes ironic motifs within a frame of fir and oak. At the top behind a heraldic emblazonment, quartered in arrowheads and beavers, there are a saber, lance, and harpoon, enlaced by a ribbon which reads, "The Lords of the Lakes and Forests Have Passed Away." Below the title and author, the fir and oak branches meet and sport a necklace of bones and bear claws. The six borders are even more ironic in their confrontation of saber, musket, pistol, clay pipes, and broad axes with paddles, arrows, and spears. Fish, beaver pelts, and antlers, as well as the bone necklaces and bear claws of the ornamented

title, mingle in some marginal decorations. In the following year her major project was the third Irving, *The Adventures of Captain Bonneville* (134), which is similar in its general characteristics, but issued in two different cloth colors, one in blind stamping and gold on blue cloth, which is impressive enough in its quiet way, but the more dazzling issue is in red-brown and gold on cream buckram. It is one of the most elaborate and sumptuous of Holiday Editions in the entire decade. The source of the ornament is again Native American, and it repeats the borders of *Astoria*, although the title page decoration is new: the horns of mountain sheep and eagle heads are enlaced by a rope tied into square, bowline, and slip knots. The cover continues the ironic comment of the previous volume. In the center is an entablature of the sort on which one would expect to find a heraldic emblazonment, although it is vaguely in the shape of a deer hide, and the outline becomes a baroque calligraphic enlacement at top and bottom, which passes once around each flanking musket, reversed, at the sides. This is imposed on a background of Native petroglyphs, reserved in gold on the cream ground of the cloth. The contrast between two cultures could not be more totally indicated in the emblematic, ornamental detail, or more sadly in the implied inevitable defeat of a people whose weapons could not match the European armory.

One other title should be mentioned, Anne Douglas Sedgwick, *The Dull Miss Archinard*. We first saw it at the Huntington Library in mint condition and we were dazzled by it. Subsequently we saw one or two bruised and battered copies, which

were in no way capable of impressing anyone. Yet a reviewing of the Huntington copy convinced us that we were not mistaken. The design is brilliant, although its means are simple; its effect is inherent in the freshness of the colors as Miss Armstrong designed them. The moral is clear: a rubbed and battered copy can never convey the intended effect of the design, and condition is crucial to understanding the decoration of book covers.

In 1899 the number of books is only six, but they are various in their means and all of them are successes of the first order. The Cable series begins with *Strong Hearts* (55); Elizabeth Luther Cary, *Browning* (61), is one of the more complex ornamental successes; and the Myrtle Reed titles begin with *Love Letters of a Musician* (201), but not yet in lavender cloth. The three most remarkable titles are those by Frances Theodora Parsons, Whittier, and Irving. The first, *How to Know the Ferns* (193), is simple in its color scheme, yellow-green and gold on light brown cloth. The common Ebony Spleenwort is displayed in five, vertically upright fronds; but to the strong rhythmic upthrust there is a contrary motion of the many, short, horizontal, and randomly asymmetrical pinnae of the fronds. The design is bled over the edges at bottom and sides, and the two fronds at right and left are neatly bisected, so that the pinnae point exclusively into the composition. At the top center there is a gold border around the title, made of the root stock and fronds of Scott's Spleenwort. The description is inadequate to the effect of the cover itself, which is unlike anything else Miss Armstrong did or was to do, and it suggests

the rich resources upon which she could draw for a title somewhat out of the range of her usual commissions. But she was a fine, amateur botanist, and would later in her career become the nearest thing to a professional that one can be without the certifying academic degrees.

The Whittier title, *The Tent on the Beach* (308), is equally astonishing.[17] When Miss Armstrong wrote to George H. Mifflin to request permission to use selections from Longfellow's translation of Dante for the projected *Ad Astra* of 1902, he granted permission free in return for two cover designs by her (see Item 71 below). The book appeared in four different cloths with the design in gold. One can find no single portion of the poems that make up the volume that gives justification for the floral element below, so that it occurs as pure ornament without emblematic significance, unless the bare phrase, "flowers of May," in "The Grave by the Lake," gave rise to the irises. Between side panels, each with marine ornaments of a crab at the base of and cockle shells alongside the stem of an iris in full bloom, the design is strongly banded in recessive parallel lines, thick and widely spaced at the bottom, and diminishing in height and distance between them as they rise toward the top. The illusion which is created of recession and distance from the front to the back by the incoming waves of the tide is powerful and is achieved without invoking the rules of perspective; consequently the flat surface of the cover is not broken. The device is one well known from Impressionist

17. See Crichton, figure IX, p. 77, and the impenetrable discussion at p. 55; and Finlay-I, Item 51, and p. 56.

paintings and graphic works, both in Europe and America, and is in keeping with the aesthetic that regarded the flatness of the canvas surface as inviolable. Although she had contributed three covers to Houghton Mifflin books in earlier years, this is the last of her designs that the firm published. Perhaps its lavish use of gold leaf prevented their use of the second cover she must have produced to fulfill the bargain with them.

The final Irving titles, *Rip Van Winkle* and *The Legend of Sleepy Hollow* (135), identical in their decoration, appeared in two cloths, red buckram with the line block of the design in gold, which is striking in itself; and white buckram in gold and three colors. The main ornamental motif is the tulip, twenty-one in all on the front cover, and four on the spine, in gold and green, but with the petals broadly indicated in red and yellow. There is no tonal modelling and the drawing is wholly conventionalized; the total effect is masterful and we regard it as among her finest works, even though the white buckram is subject to almost instant destruction at the touch of careless hands.

It is necessary to pause and pick up a number of items not directly related to book covers. Helen Armstrong contributed decorative borders, although the lettering is by Margaret, for Alice Brown's poem, "Hora Christi," *Harper's Monthly*, 88 (December, 1893), p. [3]. And Margaret was commissioned by Walter Gilliss to design a printer's mark for the Gilliss Press for use in colophons. The press also distributed book mark leaf-cutters on heavy stock with the mark and the motto explained. The motto, "Le minuzie fanno la perfezione, ma la

perfezione non è una minuzia," is presumably from Michelangelo. The mark is reproduced with a discussion in *Inland Printer*, 27 (July, 1901), 559, which states that the first use of the mark was in *Transactions of the Grolier Club*, Part II, in the fall of 1894. The full story of the design commission and the motto is told by Walter Gilliss, *The Story of a Motto and a Mark* (New York: The Gilliss Press, 1902). Margaret Armstrong designed the cover for the Fiction Number of *Scribner's Magazine*, 17 (August, 1895); and she is mentioned along with Mrs. Whitman and Alice Morse as one of those "who has started many of their sex to make a beginning in that direction [that is, cover design]," by W. Irving Way, "Women and Bookbinding," *House Beautiful*, 1 (February, 1897), 63. She also designed an unsigned decorative border, which is closely related to the marginal borders for *Astoria* in its oak branches, paddles and stag horns, for the Scribner advertisement in *The Book Buyer*, 17 (August-January, 1898-99), 254; and her work is illustrated and discussed in some detail in Edward F. Strange, "American Bookbindings," in *Modern Bookbindings* and "Their Designers," in *The Studio* (Special Winter Number, 1899-1900), 49-54. Strange was an art teacher, the author of a book on letter forms and lettering, and himself a letterer of distinction; his remarks, however, on the American letter forms are restrictive and critical of the American willingness to make bold adaptations of well known type faces for display purposes. He says of her most eccentric piece of lettering on the cover and title page of *Rip Van Winkle*, "The same artist has produced an effective composition of poppies [*sic*] and pipe stems in

crimson, light green, and gold, on coarse white canvas. This is, one would imagine, a good 'saleable' cover, though, from the critical point of view it must not be too closely considered, and the lettering cries aloud for condemnation."[18] But Strange was very conservative in his taste, for he thought that Will Bradley's design for Archibald Lampman, *Lyrics of Earth*, as he put it, "wants balance," which is one of its chief attractions and certainly intentional, and he also dismissed Bradley's cover for *The Romance of Zion Chapel* as "another version of the 'Avenue Poster.'"[19] His critical comments are aimed at anything new or adventurous; for example, he said of Louis J. Rhead's cover for Alice Brown, *Meadow Grass,* "The use of a picture pure and simple for a cover, instead of some arrangement of ornament, is a new and dangerous device...." [20] It was certainly not new in America, where it was a common enough occurrence, or even in England, except to the eyes of Mr. Strange. Although in mitigation it should be said that "dangerous" apparently meant to him that the artist, as some would say now, "was taking risks." Strange's objections to display lettering seem to arise from his inability to judge a letter without thinking of it as a member of a whole alphabet; the question to him was not, "Is the letter effective in that placement and that degree of exaggeration on the title page or cover?" For him it was, "Would that letter fit into a whole alphabet if it were completed?" The answer to the last question is quite

18. Page 54.
19. Page 48.
20. Ibid.

simply, "No," and the rebuttal would have to state that no such thing was ever intended: the letter exists for its one time use in that one space alone. Given such limitations on his focus of attention, almost no American work was likely to appeal to him, since most of it is marked both by the creation of individual alphabets, which sometimes range far into eccentricity, and also by the unique and deliberate attempt to put what Mrs. Thayer called "a design shape" on particular letters and words for needs and spaces that would never be repeated.

A more balanced, or certainly a more sympathetic, discussion is provided by Miss Crichton, whom we cite at length.

> [The] creation of a decorative picture to evoke the subject of the title is a constant feature of Armstrong's binding decorations. It is again manifest in the binding for *Candle-Lightin' Time*, where a gilt half-moon rises over twisting green, white, and gold arrowroot plants placed against a dark, reddish-brown background, and communicates a sense of twilight.... The text on every page of [the book] is surrounded by a green wreath of naturalistic flowers and vines, of which there are five variants. Armstrong rendered flowers with an even greater botanical accuracy for the text decorations of *Love Finds the Way*, at the same time tinting the fancifully and rhythmically interlacing columbines, forget-me-nots, apple blossoms, and other flowers to their natural hues. These detailed, realistic flowers are in marked contrast to those used in her binding decorations, in which the decorative motifs are flat and stylized so as to obtain broad, eye-catching effects.[21]

21. Page 55.

Miss Crichton is especially perceptive and judicious in her summary generalizations about Miss Armstrong's style.

> Though the styles of decoration developed by Margaret Armstrong defy characterization, there is something common to each design example that allows almost instant identification of its creator. The forms, repetition, patterning of her designs – as in the *According to Season* binding, in the central panel of *The Tent on the Beach*, and in the compartmentalized cranberry plant decoration for *Cape Cod* – are peculiar to herself, so that there is no confusing her geometric and rectilinear work with that of the Glasgow School or the Jugendstil artists. Her plant forms, too, in whatever degrees they are stylized, are seldom drawn in the French "whiplash" mode or in the bold, intertwined manner of William Morris and other English and American designers. Beyond these characteristics, Armstrong's most personal contribution to book decoration was, perhaps, her adaptation, in approximately one-third of her total output, of the stained glass technique of constructing a design from myriad disjointed parts, each outlined or "leaded" by a second color, usually gold or the color of the binding cloth itself.[22]

The analysis reaches back to 1894 for *According to Season* and ahead to 1908 for *Cape Cod* and seems perfectly just for the many books to which it applies. It should not be surprising that the method, which is characterized as the "stained glass technique," should have come so easily to one who was the daughter and sister of professional designers and workers in

22. Pages 54-5.

stained glass. Nevertheless, it is a technique of construction which is observable in Eugène Grasset's drawings, some of them reproduced in early issues of *The Chap-Book*, and as a heavy, "leaded" line in some of the pen and ink work of Frank Hazenplug, who presumably learned it from Grasset. Sources are notoriously difficult to prove, however, and we must be content with pointing out analogs, unless the relationship between two artists or two techniques is overwhelmingly obvious. Furthermore, the reasons for such an appearance may have to do with something other than a "stained glass technique." They may well arise from conceiving of the design area as dividable into simple geometric shapes, ready for further articulation through enhancement with botanical or other detail.[23] This is, of course, a device as old as antiquity.

In 1900 a distinct, new departure can be noted in Armstrong's work. It is true that she starts the olive green silk cloth series for Van Dyke, as she does the blue cloth series in the next year, and she continues to design for Cable, Bourget, and for Myrtle Reed's lavender series, which began in 1901. Her most interesting new work is in a series of volumes with decorated pages for Paul Laurence Dunbar, the Brownings, and Paul Leicester Ford. In them she tries to solve problems inherent in such books, problems to which she had found no successful solution in the long series of Irvings and the two volumes of Dickens (75, 76) for 1900. If the plan is to have colored decorations in the margins, the eye is deeply offended

23. See our discussion of the blue cloth series for Henry Van Dyke, below.

by the contrast with the black ink of the text, since the margins and text appear to exist in two different planes. In fine printing the problem was dealt with by Lucien Pissarro in his Eragny Press books by color weighting, that is, adjusting the color of the text ink, either by greying it away from black, or by toning it toward the colors of the decorations, so that there is no violent contrast between the two, but rather an immediate sense of smooth gradations. There is also a secondary problem: most type faces seem incompatible with decoration of any kind and especially when it is in color. The easiest "solution" is to abandon color and print both margins and text in black, but that is not a solution so much as an evasion. Certainly it is what happened in *Ad Astra*, as it was finally published by R. H. Russell in 1902: black text, black margins, bone white paper; the result is stark, but still a very happy marriage. An attempt to find some other course, however, is evident in the projected McClurg edition with the text in a black face to be printed in black, the paper cream, and the decorations in soft brown; but it was mooted and we do not know what final shape it might have assumed.

In the first of the books for Paul Leicester Ford, *Wanted – A Matchmaker* of 1900, a type with a very light body and large in size was chosen, so that the text page would not appear too solidly black; and she chose to print the marginal decorations in deep black and a rather acid green, a color that lives in even balance with the black of the text, which accommodates twenty-three lines per page. Throughout the volumes for Ford, the text type would continue to be light in body; and in *Love*

Finds the Way (1904), the type is so light, so large, and so heavily leaded between the lines that the printed line can only accommodate thirty-two letters and spaces across, and the space from top to bottom of the text only fourteen lines. The text has had its color weight so radically reduced by the spacing that it is almost a grey and can live in perfect harmony with the rather pale colors of the margins. Somewhere in between we find *Wanted – A Chaperon* (1902) with eighteen lines to the text and thirty-eight letters or spaces to the line. The decorations are printed in a reddish brown varying from a mere tint to a deep color, and they are accented by very pale yellow and green; and it is our impression that Howard Chandler Christy has toned down the palette of his illustrations to blend sociably with the rest of the book.

The most successful piece of full scale decoration for 1900 is Robert Browning, *Pippa Passes*. The text is printed in a very small type and there is not a great deal of it per page. And while the decorations are all in black, they are printed on a ground of the palest possible yellow, which has been provided by a tone block. This necessitated a double machining of the pages, but the paleness of the ground meant that failures of registration would be almost invisible to the eye of the ordinary reader and there would be no wastage as a result. But far more important is the fact that the starkness of the marginal work is greatly moderated by the tone block, and the sometimes plastic, if minimal, modeling of the decoration is brought closer to the planilinear. Perhaps no other work of Miss Armstrong's aside from *Ad Astra* is so rich in ornamental invention; and we have

found that after twenty-five years the enormous variety of her designs and the unfailing vitality of her line continue to surprise and delight us. On every page the detail is vividly rendered and blends into the larger composition; facing pages balance and coordinate perfectly; and as one turns through the book, the eye is assured that everything has been conceived to the same ratio, the large and small in nature having been brought into accord. There is very little in American commercial work of the period that can compare with it for thoughtful conception or the simplicity of the problems in machining that it posed to the printer, or for that matter in the very high quality of the machining, itself. Everything tells us that it is the work of a decorator of long experience, who worked closely with the printers to achieve the satisfying results so evident in this volume, since the layout of the text and the plans for the margins had in some measure to be conceived together.

Much the same can be said for the volumes designed for the poems of Paul Laurence Dunbar. It is true that they are a lot of sentimental malarkey, but so is James Whitcomb Riley, for whom she also designed; the Riley volumes lack any real interest as design, however, perhaps because they did not have the human reality that is so evident in the photographs which accompany the Dunbar to spark her interest. While that is a mere speculation, it is also probable that the technical problems involved in harmonizing text and ornament sustained an interest in both artist and printer alike. Daniel Berkeley Updike was once approached by a sentimental lady, who asked him if he did not find it inspiring to set the text of the Bible.

His answer, if not to her, was that he found it a dead bore, since it posed no technical challenges to be solved, and that he found it was the presence of such challenges, with different kinds of material to be made visible to different degrees, that made the setting of the text for the annual catalogs of Harvard College interesting, where the Bible was not. With the Dunbars, the problem was intensified by the presence of numerous black and white photographs taken by the Hampton Institute Camera Club, so that half-tone black as well as the solid black of text had to be taken into account in thinking through the problems of marginal additions. The solution in *When Malindy Sings* (1903) was to reduce the quantity of text per page and to print the ornaments in a pale blue that has been much greyed by the addition of black. If not a wholly successful solution, it is an intelligent one, and the eye can still take some pleasure in the pages.

A different solution is presented in Elizabeth Barrett Browning, *Sonnets from the Portuguese* (1902), which has either some motto or quotation imposed on banners or elaborate floral decorations *en face* with each of the sonnets, and some of the floral decorations span both pages to arch over the text, which is in small type and printed in a reddish brown or sepia. The color weighting is perfectly successful, although the slight tonal modeling of the decorations is a throw-back to Victorian floral ornamentations of the page with their much more fully naturalistic representation. This may be a mere matter of taste, though both of us find that the most successful pages include the small ornaments on the half title and dedication page, and

that the dragonfly on the verso of the title is the best of them all. In any event, the cover design is a major achievement, whether on lavender or white cloth or on red leather. We have not seen the incarnations in silk cloth or antique calf, which was also called ooze leather, or, as we say now, suede.

We hope that we have made clear some of the kinds of technical problems that can arise with books of this sort and something of the range of possible solutions to them. These books are still within the earliest period of color printing in trade editions in America, so that it would have been surprising if problems did not arise; what is remarkable is the speed with which satisfactory or triumphant solutions are arrived at. The lessons did not remain learned, however; well into the twenties, American publishers were producing books with margins in color and the text in densely packed type, of heavy body, and printed in the purest black. They are largely unattractive as books, and it was only the enthusiasm of such authors as Gene Stratton Porter with her tremendous sales, for some of their decorators, for example Lee Thayer, that kept them alive so long. It is not that the decorations are objectionable in themselves, but merely that the combination of text and art work has not been thought through by a controlling mind.

It is not possible to discuss each and every one of Miss Armstrong's remaining designs, but we should like to point out a number of volumes which are among her most impressive, and then to deal with one of her major series of designs. From 1901 we have two quite different kinds of designs, D. A.

Bingham, *The Bastille*, and John Fox, Jr. *Blue Grass and Rhododendron*. The first is contained as a design within a vertical, rectangular arrangement on the model of many of her most successful books and consists of rows of upright, interlocking keys; the second has a design powerfully bisected vertically in the bottom half, dispersing in thin, nearly symmetrical, curving leaves to right and left, and crossed transversely by a frame of rhododendron blossoms, which form the title panel, itself imposed against a circular background of gold, horizontal stripes. The design is bled over the edges right and left, a rare procedure in any of her work for covers, but particularly striking here in its eye-dazzling way. There is the purely ornamental work of appropriate richness of color and ornament for Mary Elizabeth Carter, *Millionaire Households* (1903), the superb, scenic pictorials for Alice Duer Miller, *Calderon's Prisoner* (1903), and John Philip Sousa, *Pipetown Sandy* (1905), another purely ornamental panel for Molly Elliott Seawell, *Children of Destiny* (1903), finally Tennyson, *Maud* (1905), which is closely related in design type to the panels for the Dunbars and the Fords.

Of other late work, there is Robert Browning, *The Last Ride Together* (1906), which is, in its limited edition with the cover in gold on vellum, a very great design. In the trade edition, the design is largely in blindstamping with a little gold, and with margins around the work very narrow and cramping. Most American large paper, limited editions merely added margins to the paper of the text, so that the text seems to be swimming in an unused sea of paper and the covers are often

without any art work. Here the enlargement has been a success and gives adequate margin to the bold work of the cover panel.

In the very last years of her activity as a designer, she considerably modified her alphabet. The most obvious feature is a new capital R, the tail of which has a single curve, concave on its upper side. The tail also begins, not at the juncture of the stem and bowl, but depends from the bowl itself. It is the alphabet that she used after 1910, and it can be seen on Item 214, *Threads of Grey and Gold*, which is illustrated, Checklist, p. 27. In the years 1910-13, there are three books of great note, Florence Barclay, *The Rosary* (1910), which still has the old R, and two from 1913, Mabell S. C. Smith, *Twenty Centuries of Paris*, and Edna Kingsley Wallace, *The Quest of the Dream*, a romantic image of great power, a single poppy rather mournfully raising its petals under a moon, which is indicated simply as the large circular frame surrounding the flower. It is a fitting conclusion to the active years of her work in this minor branch of decorative art, one more brilliantly explored in the United States from 1884-1915 than in any other of the publishing nations in the world, simply because it was never confined, as it so largely was in Europe, to the market for limited editions, but was the most common feature of the ordinary trade edition of a novel or a travel book. The most important work was done in this country by Mrs. Henry Whitman, Will Bradley, Frank Hazenplug, Lee Thayer, and, equal among her peers, Margaret Armstrong.

After 1907 she drew fewer and fewer covers, although some of them were among her best. Many of them simply

continued work to which she was committed for Myrtle Reed or Henry Van Dyke and she started a late series for five books by Thoreau, which appeared from 1908-13. The most important of the continuing work was, of course, for Henry Van Dyke's soporific prose, but it is not necessary to admire the contents of the books. They have some common characteristics. They all exist as designs within a vertical rectangle which fills most of the cover. In the earliest, *The Ruling Passion* (1901), pine branches are arranged in vertical, symmetrical arcs, those from the left intersecting those on the right to form a vertically oval title panel; and she reverts to a similar arrangement for *The Valley of Vision* (1919), although here every element radiates outward from the title panel. These and all the others are conceived as divisions of space in simple geometrical shapes or combinations of them. Some are constructed of horizontal panels placed one on top of the other, as in *Days Off* (1907) or *Out-of-Doors in the Holy Land* (1908). Some are strongly bisected by a vertical, a stem or a key, as in *Little Rivers* (1903), or *The Golden Key* (1926), and others combine both elements. The interest is not in the geometry, however, which merely provides discrete spaces in which to work, but in the quality of the ornamental detail by which the design is realized. It is for this character that the series has been justly admired, namely, the fertility of ornamental invention, which is unflagging from 1901 to the final work of 1927, *Chosen Poems.*

In the years after 1913, what cover work she did was largely titling and for her own books, or for her father and brother.

Hamilton Fish Armstrong said of the time,

> When she was already rather tired of this success she undertook something new that turned out to be quite an adventure. On a trip West she discovered that there was no field book of Western wildflowers, and she persuaded Major Putnam that his firm's well-known series of nature books should include one. Her plan was to do the illustrations for a handbook to be prepared by some well-known professor of botany. For this she was well equipped, since she was a good amateur botanist and drew with absolute accuracy. But the professor commissioned for the task fell out and in the end could do no more than help with advice from his study. Could Margaret do the text as well as the illustrations? Nothing ever stumped her. She could.[24]

During the four years, 1911-1914, she traveled and camped all over the Western United States and Canada with two or three women friends. In June of 1911 when she was forty-two, she made the ascent of Victoria Glacier, and in July, after much persuasion of the canyon authorities and guides, she and her friends were the first women ever to descend to the bottom of the Grand Canyon, where she discovered some flower species unknown to botanists. She gives an admirable account of both events in "Canyon and Glacier," *Overland Monthly and Western Magazine*, n.s., 59 (February, 1912), 95-104, where there are also pictures of her and her companions. The preface to her *Field Book of Western Wildflowers* is dated January 1, 1915. Not

24. *Those Days,* pp. 136-7.

only had she observed all of her species in their natural habitat, she made sketches in the wild for the five hundred black and white and forty-eight color drawings to accompany the text. On one of her trips home she addressed a letter to the *New York Times* (December 3, 1913: 14:7), on the subject of the projected Hetch Hetchy dam, which she regarded as a conservationist's disaster, since it would destroy forever a valley as beautiful as the Yosemite and part of the natural heritage of all Americans.

Hamilton, an inveterate lover of New York City, began a collection of poems about New York, doing the research on his weekends home from Princeton. He "ventured to take a sample section of them to old Major George Haven Putnam, peppery on the surface, softhearted underneath. He offered to publish the work when it was finished, but not under my title, *The New York Poetry Book*." Hamilton reports Major Putnam as saying, "Never give anything a highfalutin name it can't live up to," and further, "Most of this isn't poetry; it's verse. The title will be *The Book of New York Verse*." After his graduation in 1916 he worked part time at *The New Republic* and put the manuscript into shape, narrowing the choices down to 250 from his original 400, and securing permission from authors and publishers. He went into the army before the book was published in 1917, and as he says,

> My sister Margaret took the whole thing in hand, chose sixty old woodcuts and other illustrations with more knowledge and taste than I could ever have done, and followed the

proofs through the press.[25]

Her father was now very old and she seems to have spent the next few years caring for him. With the assistance at first of her younger brother, she began as early as 1916 recording his memoirs of a rich and active life in the world of American art, until his death in May, 1918.[26] She edited his *Day Before Yesterday, Reminiscences of a Varied Life*, in her brother's absence, and it appeared with the Scribner imprint in 1920. Another portion of it, "Roman Reminiscences," also appeared in *Scribners Magazine*, 67 (April, 1920), 488-98, by way of publicity for the book. She contributed a letter on the subject of "Women in the Bookstores," dated December 28, 1915, in *Dial*, 60 (January 6, 1916), 14-15. She also published poems, "Half-Loaves," *Harper's*, 135 (October, 1917), 693, and "Mutations," *Century Magazine,* 94 (August, 1917), 635-37; and two articles, "Prohibition and Poetry in the Last Century," *Century Magazine*, 94 (July, 1917), 474-477, and "Field Sports in Bygone Days," *Country Life*, 41 (December, 1921), 68-69.

Her brother, Hamilton, was working in those years on the *New York Evening Post Literary Review*, the predecessor of *The Saturday Review of Literature*, and encouraged the editors to solicit her for articles and reviews. She published "A Modern

25. Hamilton Fish Armstrong, Chapter 12, "The Making of Foreign Affairs," in *Peace and Counter Peace ... Memoirs of Hamilton Fish Armstrong* (New York: Harper and Row, [c1971]), p. 21.

26. See "Saint-Gaudens: Recollections of his Friend Maitland Armstrong, Set Down by Hamilton Fish Armstrong," *Scribners Magazine*, 61 (January, 1917), 22-32.

Bishop," a review of E.C. Slattery, *David Hummel Green*, in the issue for July 9, 1921, 4, and a series of articles on "Bookplates" in the same year in four consecutive issues, August 6, 13, 20, and 27, each on p. 15. On November 5 of that year the editors published, "A Celestial Treasury of Dogs," her review of V. F. W. Collier, *Dogs of China and Japan* in *Nature*, 147, and on December 10, "The Hunt is Up," a review of Lord Willoughby de Broke, *The Sport of Our Ancestors*, 252. Shortly thereafter most of the editors left to found the *Saturday Review*.

Hamilton Fish Armstrong at the age of twenty-nine chose the direction of his life and became the managing editor in March of 1922, of the planned, but as yet uncreated, *Foreign Affairs*, the first issue of which appeared in September. He became the editor after the retirement of Archibald Cary Coolidge in January of 1928. Miss Armstrong arranged the layout of the cover, and lettered a full set of month and year designations for it; Helen Armstrong drew the colophon. Although the story of the founding of the magazine is fascinating, it is only minutely relevant here.[27] Coolidge and he were dissatisified with the printer's mockup of the projected magazine.

> With Coolidge's approval, I appealed for ideas to my sister Margaret, who had designed hundreds of book covers for leading publishers. Almost by return mail I received two little sketches, and a day or so later several more. These were

27. See Hamilton Fish Armstrong, *Peace and Counter Peace ... Memoirs of Hamilton Fish Armstrong*, pp. 181-197.

> partly her work, partly that of my sister Helen; they often collaborated, Margaret being particularly good at lettering, Helen at figures.... [Margaret] advised that the cover be as uncluttered as possible, omitting names of editors and selected articles, that the lettering be simple but distinctive and that a colophon be the only ornamentation. One of her suggestions was that the colophon show the Pillars of Hercules ... and using the old form of the motto, "Plus Oultre," as being more picturesque than the modern "Plus Ultra."... Another sketch was based on the device of Emmanuel of Portugal, showing the earth and the sea, but with a motto from Galileo, "E pur il muove," – "And yet it moves" – the idea being that it might be taken emblematically to indicate the (hopeful) progress of the world. Another was a globe with the inscription "Veritas: Lux." Another, showing a horseman, with the motto "Ubique," was the one we eventually agreed upon (pp. 187-88; all the colophons are illustrated at 187).

The magazine was to be his life work, and he edited it until 1972.

Margaret herself edited and her sister illustrated a volume of Jacob Abbott's Rollo stories, "with the moral reflections – very carefully – cut out," *Franconia Stories*, in 1923. Another letter went to the *New York Times* in 1926 to protest the fencing in of the upper reservoir in Central Park as a preventive against suicides (March 18: 22:6), since the fence totally hid the former, very attractive view of the reservoir from those who were walking in the park.

She beguiled some of her time with reading through and

editing family papers for *Five Generations: Life and Letters of an American Family, 1750-1900*, which was published in 1930 with her lettering on the cover. It took a good deal more than light editing, for she had to write the connecting passages, which involved, not merely reviewing a great deal of American history for the century and a half that the volume dealt with, but the recovery of a great deal of *petite histoire* through visits and letters to her South Carolina relatives in Charleston and Johns Island. Miss Frances Anne Kemble makes a pleasant appearance at a ball in Philadelphia, and her sudden, surprising engagement to Pierce Butler, of that city, enlivens a few pages. Miss Armstrong made her final appearance as a letter writer to the *Times* to protest the planned relocation of Farragut's statue from lower Fifth Avenue, where Stanford White and St. Gaudens had decided it would look best, to the far side of Madison Square, (July 27, 1936: 14:6), where she thought it would be wholly invisible and inappropriate.

She was now sixty-three years old and with her typical energy she launched a new and enormous project for a biography, which duly appeared in 1938, *Fanny Kemble, A Passionate Victorian*. It was a major selection of the Book-of-the-Month Club and an enormous success. The interest to her was obvious; Miss Armstrong's relatives, the Martin Wilkins family, had had a combination rice and cotton plantation near Charleston and a summer place on Johns Island before the Civil War. They were slave owners, and her father and uncles used to visit them with some frequency in antebellum days, just as her grandmother had packed up half of

Danskammer and gone south to Carolina for the winters nearly a generation before that. Fanny Kemble had married Pierce Butler, who farmed on the Sea Islands off South Carolina and Georgia; he was the largest single slave holder in the south – he held almost five hundred – until he sold them on the eve of the War and plunged the money into the New York stock market, where he lost most of it. Fanny Kemble became a passionate abolitionist while married to Butler, and it was in part that issue of principle which broke up her marriage. It is not difficult to see how close the subject and all its issues were to Miss Armstrong's personal and family concerns. The success of the book can be measured by the fact that five decades later, one still runs into it in second-hand book stores. Her royalties enabled her to replace the furnaces in the house and the studio and buy winter fur coats for herself and Helen.

Her energy undiminished, she undertook another biography, which was also chosen by the Book-of-the-Month Club and an equal success, *Trelawny, A Man's Life*. A few pages of it appeared in *Atlantic Monthly*, 166 (August, 1940), 177-88. In the contributors' notes it is remarked that "she prefers to live in the nineteenth century," an attitude which is not surprising in one who was thirty-seven before that century ended, and nearly fifty when the Great War began. The Book-of-the-Month-Club *News* for June, 1938, and September, 1940, are important sources of information about her, as are *Christian Science Monitor Magazine*, November 9, 1940, 10, and *New York Herald Tribune Books*, October 20, 1940. A very brief selection from the book concerning the death of Byron ap-

peared in *Saturday Review of Literature*, 22 (September 21), 12-14. A drawing of her by Joseph Stonehill appeared on the front cover of the issue with a review by Richard Aldington, 23 (October 5, 1940), 5-6, in which he accused Miss Armstrong of manipulating evidence to Byron's discredit. The review began a minor correspondence. His confusion of two letters with similar details was pointed out by Miriam Allen DeFord, 23 (November 2, 1940), 9, and more fully in a final letter from Miss Armstrong, which settled the issue, on November 16, 11. Her only other contribution to the journal was a short review of Herschel Baker, *John Philip Kemble*, 25 (May 2, 1942), 6.

As if that were not quite enough to occupy her high spirits, she wrote and published three murder mysteries with Random House, *Murder in Stained Glass* (1939), *The Man With No Face* (1940), and *The Blue Santo Murder Mystery* (1940), the last of which is set in Santa Fe, where she often spent her summers. After some months of illness, she died in New York on July 18, 1944, at the age of seventy-six.

The List

The original list contained 273 entries, and of these we have rejected eight items, by Mary Andrews, Sir Edwin Arnold, Alfred Dreyfus, Joel Chandler Harris, Thomas Janvier, Grace Richmond, and Henry Van Dyke. We have not eliminated them from the list, although they are not numbered, since we thought it proper to include those that had deceived us with discussion in some instances of our reasons for rejecting them now. The present list contains 314 items, or a net gain of forty-nine titles. We had not added a new title for the last three years, although this does not mean that we believed that we had found all that was to be found; indeed, we had good reason to know that we had not; for example, see the entry for E. Temple Thurston. Moreover, as we were going to press, new titles were reported to us by James Mosso and Mary G. Sawyer. See Items 300 and 314 below. As new research has appeared in the field, the work of Susan Otis Thompson, Laurie Crichton, and Nancy Finlay, as well as important new work on posters, we have altered many entries substantially. Even without the research of others, some 159 entries have been significantly enlarged, and there are few which have not had some addition.

The Entries and Abbreviations
Works Cited

Each entry consists of author, the shortest identifiable form of the title, and the imprint. We have given no subtitles, and

no title page information, such as illustrator, unless it relates to Margaret or Helen Armstrong. A cover which is not signed is identified as "Unsigned." Signed covers are silently assumed to be that. No asterisk identifies unseen items, since only three fall in that category, *Fair Women from Vogue* (Item 87), Thoreau, *Excursions* (Item 270) and *The Poetical Works of Percy Bysshe Shelley* (Item 314). If the cover is attributed, we give the source of our information, *PTLA* (*Publishers' Trade List Annual*) or *PW* (*Publishers' Weekly*). Other sources of attribution are given in full. The entry includes a color description of the first edition, when we can determine the priority, the variant cloths or colors of issue, information about the designed contents of the book, and further information about any special or limited editions which we have seen. At the end of the entry and in a new paragraph we add any additional information and its source about issues or editions which we have not seen. We provide no information about reprint degradations of the designs, unless such information is necessary to distinguish the primary issue from an inadvertent impostor.

While the collection in the Department of Special Collections, University Research Library, UCLA, lacks a number of the limited and specially bound editions of the titles in the list, almost all of the trade editions of every title are represented in it, except for three, 87, *Fair Women*, 259, Tennyson, *Idylls of the King*, and 272, Trask, *Christalan*. The collection also contains numerous later degradations of the designs as they appeared in subsequent late printings or under the name of various reprint houses. We have tried to acquire late printings

when dust jackets containing the design of the cover were added or when slip cases were added to the later printings. And we have collected uses of the design elements on later and unrelated books when we found them.

A number of works are cited in the list, and the abbreviations are given here in chronological order.

Commercial Bookbindings: *Commercial Bookbindings, An Historical Sketch, with Some Mention of an Exhibition of Drawings, Covers, and Books, at the Grolier Club, April 5 to April 24, 1894.* New York: [The Grolier Club], 1894.

Matthews: Brander Matthews, *Bookbindings Old and New*. New York: Macmillan, 1895.

Strange: Edward F. Strange, "American Bookbindings," in "Modern Bookbindings and Their Designers," *The Studio* (Special Winter Number, 1899-1900), pp. 47-57.

Checklist: Charles Gullans and John Espey, *A Checklist of Trade Bindings Designed by Margaret Armstrong*. Los Angeles: University of California Library, UCLA Library Occasional Papers, Number 16, 1968.

Wick: *The Turn of a Century, 1885-1910, Art Nouveau-Jugendstil Books*, ed. Peter Wick. Cambridge, MA: Harvard University, The Houghton Library, Department of Printing and Graphic Arts, 1970.

Designers: Charles Gullans and John Espey, "The Decorative Designers, 1895-1932, An Essay ... for an Exhibition of the Work of Lee Thayer, Henry Thayer, and Jay Chambers." Los Angeles: The University of California Library, 1970.

Thompson: Susan Otis Thompson, *American Book Design and William Morris*. New York and London: R. R. Bowker Co., 1977.

Gullans/Espey: "American Trade Bindings and Their Designers, 1885-1915," in *Collectible Books, New Paths in Collecting*, ed. Jean Peters (New York: R. R. Bowker Co., 1979), pp. 32-67.

Crichton: Laurie Crichton, *Book Decoration in America, 1890-1910.* A Guide to an Exhibition by Laurie Crichton, Revised by Wayne G. Hammond [and] Robert L Volz. Williamstown, MA: The Chapin Library, Williams College, 1979.

Finlay-I: Nancy Finlay, *Artists of the Book in Boston, 1890-1910.* Cambridge, MA: Harvard University, The Houghton Library, Department of Printing and Graphic Arts, 1985.

Finlay-II: "American Posters and Publishing," in *American Art Posters of the 1890s in the Metropolitan Museum of Art, Including the Leonard A. Lauder Collection, Catalogue* by David W. Kiehl, Essays by Phillip Dennis Cate, Nancy Finlay, and David W. Kiehl (New York: The Metropolitan Museum of Art, [c1987]), pp. 45-55.

TRADE BINDINGS DESIGNED BY MARGARET ARMSTRONG

1. Abbott, Jacob. *Franconia Stories*. Edited by Margaret Armstrong. Illustrated by Helen Maitland Armstrong. New York: Putnam, 1923. Unsigned. The cover lettering and the title page are by Margaret Armstrong.

2. Abbott, Lyman. *Christ's Secret of Happiness*. New York: Crowell, [1907]. Gold on marbled paper over boards, cream cloth spine in gold; or green and gold on light green, linen weave, unsized cloth.

   We have seen three copies of this book, none of which has the full design illustrated in *PTLA* (1907): "Ordinary edition, gilt top, white and gold, boxed; limp leather, boxed...." The Huntington Library copy is the first of the two described in the main entry; the UCLA copy, the second. We have seen a third copy in full white cloth with the backstrip from Miss Armstrong's design only; the front cover, in lavender lilies, is not hers.

3. Ackerman, A. W. *The Price of Peace*. Chicago: McClurg, 1894. Unsigned. Gold and black on green, rust, or beige, linen weave cloth.

   The Department of Special Collections, University Research Library, UCLA, has been the recipient of a gift of seventeen titles given by Hamilton Fish Armstrong from the family library. Among them are three, unsigned titles which show the usual indications that they were designed by Miss Armstrong. The Ackerman has her bookplate, her signature, and the notation in her hand in pencil, "From the publishers." Items 146, 152, 196, and 256 are similar. Item 196 has her bookplate and the same notation. Item 255 has her bookplate, her signature in pencil,

and an inserted slip printed in red, "With the compliments of the publisher." The three items are thus confirmed as Margaret Armstrong's work, although they had previously been identified as hers by Hamilton Fish Armstrong. There are another four items, 72, 187, 251, and 261, which bear various combinations of the same kind of evidence, either pencil notations that they are from the publisher or the printed slip to that effect. Many books bear her bookplate, of course, but they do not have either her notation or the printed slip from the publisher.

4. Aldrich, Anne Reeve. *Songs about Life, Love, and Death.* New York: Scribner, 1892. Unsigned. Pale green and gold on cream cloth.

Ascribed to Margaret Armstrong in *Commercial Bookbindings*, p. 15.

Illustrated in Charles Lyman Abbott, et. al., *The House and Home, A Practical Book* (New York: Scribner, 1896), I, 9, in color.

5. Andrews, E. Benjamin. *The Last Quarter Century in the United States, 1870-1895.* New York: Scribner, 1896. 2 volumes. Unsigned. Gold on red linen weave cloth.

6. Andrews, Mary Raymond Shipman. *Bob and the Guides.* New York: Scribner, 1907. Unsigned. Light green, red, white, and gold on dark green cloth.

7. Andrews, Mary Raymond Shipman. *The Militants.* New York: Scribner, 1907. Light green, pale blue, white, and gold on dark green cloth.

Andrews, Mary Raymond Shipman. *The Better Treasure* (1908). See Item 216.

Andrews, Mary Raymond Shipman. *The Eternal Masculine* (1913).

Andrews, Mary Raymond Shipman. *The Eternal Feminine* (1916).

We now reject both of these late titles, *The Eternal Masculine* and *The Eternal Feminine*.

The lettering is not authentic, but is a poor imitation of her style. The drawing of the cover borders is stiff and flat, and neither the pine cones of the first or the roses of the second look as if they were growing. Such a failure of observation would be unlikely in the very years of Miss Armstrong's most important botanical illustrations. We infer that she declined to design these titles and that someone was engaged to design them to the style she had established for Items 6 and 7.

8. Armstrong, [David] Maitland. *Day Before Yesterday, Reminiscences of a Varied Life,* edited by his daughter Margaret Armstrong. New York: Scribner, 1920. Unsigned. Blue on grey paper over boards; the spine in half blue cloth and printed in gold.

9. Armstrong, Hamilton Fish. *The Book of New York Verse.* New York: Putnam, 1917. Unsigned. Gold on bright red cloth.

The illustrations were chosen by Margaret Armstrong. See Hamilton Fish Armstrong, *Peace and Counterpeace*, (New York: Harper and Row, 1971), p. 21.

10. Armstrong, Margaret. *Field Book of Western Wild Flowers.* New York: Putnam, 1915. Unsigned. Gold on orange cloth; tan, limp leather; green cloth; or green, imitation flexible morocco; 500 illustrations in black and white, 48 in color by Miss Armstrong.

11. Armstrong, Margaret. *Five Generations: Life and Letters of an American Family, 1750-1900*. New York: Harper, 1930. Unsigned. Gold on beige, linen weave cloth.

12. Armstrong, Margaret. *Fanny Kemble, A Passionate Victorian*. New York: Macmillan, 1938. Unsigned. Silver on red unsized cloth. The cover lettering only.

13. Armstrong, Margaret. *Trelawny, A Man's Life*. New York: Macmillan, 1940. Silver on red, unsized cloth. The cover lettering only.

Arnold, Sir Edwin. *Potiphar's Wife*. New York: Scribner, 1892. Unsigned.

This was ascribed to Miss Armstrong in the list of Hamilton Fish Armstrong. We now reject it, since it is attributed to Harold [Van Buren] Magonigle in *Commercial Bookbindings*, p. 19.

14. Arnold, Sir Edwin. *Adzuma, or the Japanese Wife*. New York: Scribner, 1893. Unsigned. White, dark green, olive green, and gold on pale green or white cloth.

Attributed to Margaret Armstrong in *Commercial Bookbindings*, p. 15.

Bacon, Josephine Dodge Daskam. See Item 72.

15. Baker, Cornelia. *The Queen's Page*. Indianapolis: Bobbs-Merrill, (c1902). Dark brown, grey green, pale blue, and lemon yellow on grey, vertically ribbed cloth.

16. Bancroft, Hubert Howe. *The New Pacific*. New York: The Bancroft Co., 1900. Unsigned. Blindstamping and gold on dark green, vertically ribbed cloth.

In some copies a printed slip is enclosed, reading, "This beautiful cover design, by Miss Maitland Armstrong, for THE NEW PACIFIC, stamped in gold on sea green, represents ocean waves and sea-shells, with the Ancient Mariner telling to the Wedding Guest the story of his adventures into the Pacific, and how he killed the Albatross, the bird that made the wind to blow, thus bringing upon himself and others dire misfortune." We have no doubt, despite the apparent attribution to Helen Maitland Armstrong, that this cover is the work of Margaret Neilson Armstrong.

There is a poster for the book, printed in red and green and measuring 16" x 11 1/4". The lettering of the title and author are taken from the cover of the book, but nothing else is the work of Miss Armstrong.

17. Barclay, Florence. *The Rosary.* Decorations by Margaret Armstrong. New York: Putnam, (c1910). Gold on blue, moire grained cloth; decorated end papers, half-title, title page, and six repeating flower borders throughout.

This is the "Holiday" edition, not to be confused with the first edition of 1909.

Illustrated in Gullans/Espey, p. [42]. The same design was used on her *The Mistress of Shenstone* (1910), and *The Following of the Star* (1911), but the lettering does not appear to be authentic.

18. Barrie, James M. *Sentimental Tommy.* New York: Scribner, 1896. Light green and gold on brown, linen weave cloth.

19. Barrie, James M. *Tommy and Grizel.* New York: Scribner, 1900. Green, red, black, and gold on brown, linen weave cloth.

20. Bartlett, J. C. *If I Should Sleep*. Cincinnati, New York, Chicago: The John Church Co., (c1898). Unsigned. Black on white paper.

21. Bécquer, Gustavo Adolfo. *Romantic Legends of Spain*. New York: Crowell, (c1909). Blindstamping and gold on dark red, vertically ribbed cloth.

    Illustrated in line block in *PTLA* (1909), p. 1.

22. Beerbohm, Max. *The Works of Max Beerbohm*. New York: Scribner, 1896. White and gold on yellowish brown cloth.

    See Wick, Item 139, p. 111.

    Bell, David Charles. See Item 232.

23. Bell, Lilian. *The Love Affairs of an Old Maid*. New York: Harper, (c1893). Unsigned. Gold and silver on blue grey, fine grained cloth.

24. Bikelas, Demetrios. *Tales from the Aegean*. Chicago: McClurg, 1894. Unsigned. Blue on pale mauve cloth, or silver on grey cloth.

25. Bingham, Capt. the Hon. D[enis Arthur]. *The Bastille*. New York: Pott, 1901. 2 volumes. Gold on dark blue or red cloth, with or without decorated title pages in black or sanguine and sepia, signed.

    Illustrated in Checklist, pp. 10-11; in *PTLA* (1901), p. 2. *PW*, 60 (September 28, 1901), 513: "150 numbered sets in vellum." But the vellum set retains Miss Armstrong's design only on the spine.

Bishop, William Henry, *A Pound of Cure* (1894). See Item 196.

26. Blake, Katherine Evans. *Heart's Haven*. Indianapolis: Bobbs-Merrill, (c1905). Blindstamping, white, and gold on dark blue, linen weave cloth.

27. Blichfeldt, E. H. *A Mexican Journey*. New York: Crowell, [1912]. Unsigned. Yellow and black on orangeish brown cloth.

PTLA (1912): "Cover design by Miss Armstrong." Illustrated in *PTLA* (1915), p. 28.

The lettering appears to have been reworked by some other hand.

28. Bonner, Geraldine. *The Pioneer*. Indianapolis: Bobbs-Merrill, (c1905). Orange, yellow, pale green, and gold on dark blue cloth.

Illustrated in *The Argonaut*, 56 (May 8, 1905), 319.

29. Bonney, T. G., et al. *The Mediterranean....* New York: Pott, 1902. Gold on red or blue, diagonally fine ribbed cloth.

Illustrated in *PTLA* (1902), p. 3: cover design by Margaret Armstrong." We have seen a copy in blue with a slip case in the same blue cloth, designed to stand on the spine. The title appears on one side and is identical with the cover lettering; but the lettering and two ornaments on the top of the case are new and authentic.

30. Bourget, Paul. *Outre-Mer, Impressions of America*. New York: Scribner, 1895. Unsigned. Green, black, and gold on bright red cloth.

31. Bourget, Paul. *A Tragic Idyl*. New York: Scribner, 1896. Black and gold on bright red cloth.

Illustrated in *Book Buyer*, 13 (1896), 711.

32. Bourget, Paul. *Antigone*.... New York: Scribner, 1898. Pale green, white, black, and gold or silver on bright red cloth.

33. Bourget, Paul. *Monica and Other Stories*. New York: Scribner, 1902. Yellow, black, and silver, or cream, black, and gold on bright red cloth.

Bourke, J. G. *On the Border with Crook* (1896). See Item 149.

34. Bouvet, Marguerite. *Sweet William*. Illustrated by Helen and Margaret Armstrong. Chicago: McClurg, 1890. Unsigned. Dull white on olive green, or blue cloth.

Some lettering and the ornament on the spine were crudely adapted for her *A Child of Tuscany* (1895).

35. Bouvet. Marguerite. *Little Marjorie's Love-Story*. Illustrated by Helen Maitland Armstrong. Chicago: McClurg, 1891. Unsigned. Dull white on olive green, blue, maroon, or dark green cloth.

36. Bouvet, Marguerite. *Prince Tip-Top*. Illustrated by Helen Maitland Armstrong. Chicago: McClurg, 1892. Unsigned. Dull white on olive green, or blue, or dark green cloth.

The medallion of Cerulea appears on some copies and replaces the floral ornaments.

37. Bouvet, Marguerite. *My Lady*. Illustrated by Helen Maitland Armstrong. Chicago: McClurg, 1894. Unsigned. Brown and silver on beige cloth.

Advertised in *The Chap-Book*, 2 (December 1, 1894), 100: "With illustrations and cover design by Helen and Margaret Armstrong."

38. Bouvet, Marguerite, *A Little House in Pimlico*. Illustrated by Helen Maitland Armstrong. Chicago: McClurg, 1897. White on dark blue cloth. Decorated title page, unsigned.

39. Bouvet, Marguerite. *Tales of an Old Chateau*. Illustrated by Helen Maitland Armstrong. Chicago: McClurg, 1899. Dark green and gold on light green, rust, or cream cloth. Decorated title page, unsigned.

Bradley, Mary Hastings. *The Wine of Astonishment*. See Item 41.

40. Branch, Mary Lydia Bolles. *The Kanter Girls*. Illustrated by Helen Maitland Armstrong. New York: Scribner, 1895. White and black on pinkish beige cloth.

Page vii: "The title-page, ornamental head-bands, and the pictures are by Helen Maitland Armstrong."

Illustrations from the book are reproduced in *The Book Buyer*, 12 (1895), 543. 570, 632, 708, 711, 724.

Brooks, Noah, *Tales of the Maine Coast* (1894). See Item 196.

41. Brown, Anna Robeson. *The Wine-Press*. New York: Appleton, 1905. Yellow and brown on rust, vertically ribbed cloth.

The design was reused on Mary Bradley, *The Wine of Astonishment* (1919).

Brown, Dr. John. *Rab and His Friends.* See Item 223.

Brownell, W. C. *Newport.* See Item 105.

42. Browning, Elizabeth Barrett. *Sonnets from the Portuguese.* Illustrations by Margaret Armstrong. New York: Putnam, 1902. Gold on white paper vellum, the pages hinged or not hinged; gold on green buckram, not hinged; gold on pale green or lavender, diagonally fine ribbed cloth, the pages hinged or not; gold on full red calf; blind-stamped, the lettering in gold on ooze calf, that is, suede. Half-title, title page, and page decorations throughout in screened colors. Violet edition, gold on purple paper over boards, with a dark violet cloth bow around the upper cover.

The cover is illustrated in Checklist, p. 13.

The frontispiece is by Helen Armstrong and is illustrated in *PTLA* (1902). The following editions are listed in 1902: cloth; Lavender Edition, cloth; Full Red Leather; Silk or Satin; Ornate ooze calf, decorated by hand. The cover design was adapted for Alice L. James, *Catering for Two* (1908, c1898), 16th printing, the title page of which is adapted from Item 76.

Browning, Elizabeth Barrett. *Sonnets from the Portuguese.* See Item 223.

43. Browning, Robert. *Pippa Passes.* Illustrated by Margaret Armstrong. New York: Dodd, Mead, 1900. Gold on green buckram, a canvas onlay across the top of the design, embossed in green, pink or orange, and gold.

Decorated title page, dedication page, Dramatis Personae page, nine full page repeating borders, twenty-nine full page non-repeating borders, and five small decorations, all overprinted in black on a pale yellow ground, most of them signed.

44. Browning, Robert. *The Last Ride Together.* New York: Putnam, 1906. White and gold on lavender (sometimes vertically ribbed) cloth, or blindstamping and gold on dull, dark green, vertically ribbed cloth. Decorated endpapers and title page, unsigned. Large paper edition, gloss and matte gold on vellum, each page separately hinged, and most printed in black and two colors; the end papers in gold.

PTLA (1906): large paper edition, Japan vellum, bound in full vellum, 100 signed and numbered copies; library edition; full red leather; antique calf. The UCLA copy of the large paper edition is number "37," but it is not signed.

45. Bunner, H. C. *Jersey Street and Jersey Lane.* New York: Scribner, 1896. Dull white and gold on dark blue cloth.

"The book is manufactured as handsomely as it should be, and bears one of Miss Armstrong's fortunate covers," *The Book Buyer*, 13 (1896), 356.

46. Bunner, H. C. *Love in Old Cloathes.* New York: Scribner, 1896. Gold on red buckram.

The ornament from this design was later used on *The Stories of H. C. Bunner* (1916-17), 3 volumes, See Items 104, 106, 128.

47. Bunner, H. C. *The Poems of H. C. Bunner.* New York: Scribner, 1896. Gold on olive green, silk cloth.

48. Bunner, H. C. *Love in Old Cloathes.* New York: Scribner, 1897. Dull white and gold on green silk cloth, a design used for several other authors and titles, with varying emblems to differentiate them.

See Items 106, 246, 251, and 262.

49. Burnett, Frances Hodgson. *A Lady of Quality.* New York: Scribner, 1896. Chartreuse, rust, and gold on cream buckram, Late printings are in white on red cloth with most of the design in blind.

Will Bradley commented, "The publishers ... would have done well to have remembered the taste of 'The Lady of Quality,' and given the binding something of the richness of color she so much affected, instead of the rather painful green and white, and ugly emblazonment of gold," *Bradley His Book*, 1 (June, 1896), 55. Illustrated in line block in *The Book Buyer*, 13 (1896), 192.

50. Burnett, Frances Hodgson. *That Lass o' Lowrie's.* New York: Scribner, 1896. A new design, but similar to and uniform with Item 49; late issues are also like late issues of Item 49.

51. Burnett, Frances Hodgson. *His Grace of Osmonde.* New York: Scribner, 1897. Another new design, but similar to and uniform with Items 49 and 50.

Burr, Anna Robeson Brown. See Item 41.

52. Burt, Mary E., and Zenaïde A. Ragozin. *Odysseus, the Hero of Ithaca.* New York: Scribner, 1898. Black and cream on dark red cloth.

53. Cable, George Washington. *John March, Southerner.* New York: Scribner, 1894. Unsigned. Dark green and gold on light green cloth.

54. Cable, George Washington. *Bonaventure.* New York: Scribner, 1898. Gold on olive green, silk cloth.

    This is the binding of a uniform edition, which includes, *Dr. Sevier*, *Old Creole Days*, *John March*, *Southerner*, *The Grandissimes*, and later, *Strong Hearts*. Late printings drop the design from the front cover and retain it only on the spine.

55. Cable, George Washington. *Strong Hearts.* New York: Scribner, 1899. Unsigned. Gold on olive green silk cloth.

    Not to be confused with the preceding item. There is little design; the title is set between acorns.

56. Cable, George Washington. *The Cavalier.* New York: Scribner, 1901. Black and gold on bright red, vertically ribbed cloth.

57. Cable, George Washington. *Bylow Hill.* New York: Scribner, 1902. Black and gold on bright red, vertically ribbed cloth.

58. Cable, George Washington. *Kincaid's Battery.* New York; Scribner, 1908. Pale blue, black and gold on bright red, vertically ribbed cloth.

59. Cable, George Washington. *"Posson Jone'" and Père Raphaël.* New York: Scribner, 1909. Cream, aquamarine, and gold on cerulean, vertically ribbed cloth.

Illustrated in *PW*, 76 (December 4, 1909), 1719.

60. Carter, Mary Elzabeth. *Millionaire Households*. New York: Putnam, 1903. Green, red, blue-green, and gold on black cloth.

61. Cary, Elizabeth Luther, *Browning, Poet and Man, A Survey*. New York: Putnam, 1899. Gold on dark blue, vertically ribbed cloth.

The design was later used, with clumsy lettering by another hand, for the same author's *The Rossettis* (1900), *William Morris* (1902), *Emerson* (1904), and late printings of her *Tennyson* (1902). The backstrip was used alone on Dimitri Merejkowski, *The Romance of Leonardo da Vinci* (1902), and other books.

Case, William Scoville. *Forward House* (1895). See Item 196.

62. Chadwick, G. W. *Since My Love's Eyes...[and] I Have Not Forgotten....* Cincinnati, New York, Chicago, Leipsic: The John Church Co., (c1898). Unsigned. Pale green and orange on cream paper.

The design is used as a cover for an issue with four song titles within the decorative frame, *The Good Samaritan*, *My Love's Eyes*, *I Have Not Forgotten,* and *Faith*, but the lettering is not by Miss Armstrong.

63. Clifford, Lucy Lane. *Love Letters of a Worldly Woman.* New York: Harper, 1892. Unsigned. Silver on blue, grainy cloth; late printings on pale green cloth.

Attributed to Miss Armstrong by Hamilton Fish Armstrong. We originally doubted the title because of the uncharacteristic lettering, which is a fount used frequently on Harper books of the 1890's, which are the work of a single, unidentified artist. We are now confident of the attribution since the same fount is used on other early designs for Harper by Miss Armstrong.

Cole, Anne Frances. See Item 238.

64. Cooke, Grace MacGowan, and Alice MacGowan. *Huldah.* Indianapolis: Bobbs-Merrill, (c1904). White and brown on rust, linen weave cloth.

Illustrated in the Bobbs-Merrill advertising preliminaries, *The Critic*, 45 (December 1904), n. p.

65. Cooper, James Fenimore. *The Works of....* New York: Putnam, n. d. "Red Rover Edition" 32 volumes. Unsigned. Gold on beige, rough grained cloth, the design on the spines only.

The lettering of "Cooper" at the bottom of the spines is authentic, but the rest of the lettering is not.

Reused on Washington Irving, *The Works of...*, New York: Putnam, n. d. "Standard Library Edition, Author's Revised Edition." 20 volumes. Gold on grey green, rough grained cloth. The lettering of "Irving" is authentic.

In 1896, the first installment of a thirty-two volume edition of Cooper's *Works* was announced as ready in *PTLA*. This, the "Mohawk Edition," had a frontispiece and title page vignette in each volume. This is the only edition of Cooper advertised by Putnam in *PTLA* from 1896-1915, yet "Red Rover" exists, fully

illustrated with dates in the illustrations ranging from 1891-94, when dated at all. The title pages have been reset, but the vignettes are the same as those in "Mohawk," and "Red Rover" has been printed from the plates of "Mohawk," although "Red Rover" is on larger paper. The latter exists in two forms, the one described above, bound in cloth, and in half red leather and extra-illustrated. The latter has many new illustrations, naturally, but retains some of those from the cloth bound edition. Both were issued by Putnam, are undated, and were never listed in *PTLA*.

The same decorative spine reappears on the Irving mentioned above; and despite a plethora of editions of Irving cited in *PTLA* from 1890-1915, this edition is never mentioned.

The National Union Catalog of pre-1956 Imprints cites the Cooper as "[1905?]"; but since only the first of several cards is printed, no locations are cited and no institutions could be queried about dates of accession. Our set of the Irving, however, has presentation inscriptions in every volume dated 1901.

Crawford, F. Marion. *Bar Harbor*. See Item 105.

66. Crawford, F. Marion. *Constantinople*. New York: Scribner, 1895. Blue-green, chartreuse, and gold on cream buckram.

Illustrated and ascribed to Miss Armstrong in *Bookman*, 2 (1895-96), 267.

67. Crockett, S. R. *The Loves of Miss Anne*. New York: Dodd Mead, 1904. Pastel shades of chartreuse, violet, and yellow on dark blue cloth.

68. Dana, Mrs. William Starr [i. e., Frances Theodora Smith Dana Parsons]. *How to Know the Wild Flowers*. New York: Scribner, 1893. Unsigned. Dull blue and gold on dark blue cloth, spine in gold.

The design was also used for *A Selection of Fifty Plates* from *How to Know the Wild Flowers* (1895), a portfolio with the design reproduced on a paper label.

69. Dana, Mrs. William Starr. *According to Season.* New York: Scribner, 1894. Unsigned. Pink or white, yellow, and silver on light green cloth.

Illustrated in Crichton, p. 77.

70. Dana, Mrs. William Starr. *How to Know the Wild Flowers.* New York: Scribner, 1895. Silver and dull green on brown, unsized linen weave cloth.

Illustrated in Strange, p. [52].

Dana, Mrs. William Starr. See also Frances Parsons.

71. Dante Alighieri. *Ad Astra, Being Selections from the Divine Comedy of Dante.* Illustrations by Margaret and Helen Maitland Armstrong. New York: R. H. Russell, 1902.

There are two issues: (A) cream paper spine, stamped in gold, pale blue paper over boards, the design printed in gold ink (now largely turned brown), and the title in gold on a paper onlay label; inserted frontispiece illustration in collotype, with 39 large and five small decorations in black, the small decoration "Finis" on p. [103] being unique to this issue. (B) cream cloth spine, grey paper over boards with a cream paper label, which is a reduction of the title page and printed in brown, in the upper right hand corner of the front cover; spine and back cover blank. There are 39 large and four small decorations, since the "Finis" decoration is absent. Our copy has decorations on the front and rear paste down fly leaves but George and Penelope Barringer report a copy without them. Issue (B) seems to be a less costly variant of (A), and the Barringer variant a further advance in cost cutting.

Selected illustrations are reproduced in *Current Literature*, 34 (February, 1903), 187-91.

Three drawings are reused as the title page, contents page, and illustrations page in Richard Le Gallienne, *Old Love Stories Retold*, New York: Baker and Taylor, (c1904), although they appeared earlier in "Old Love Stories Retold," *Cosmopolitan*, 33 (July, 1902), 305-312.

The long and complex history of *Ad Astra* has been extended in Finlay-I, Item 51.

In 1899, Margaret Armstrong wrote to Houghton Mifflin requesting permission to use quotations from Longfellow's translation of Dante, presumably in *Ad Astra*.... George H. Mifflin wrote back, granting her permission to use the translation "by special arrangement with the publishers of Longfellow's writings Messrs. Houghton Mifflin & Co.," and adding that "as we always like to have some pecuniary compensation as a matter of precedent, I would suggest that as we may have occasion to call on you for them in the future, you make us two book cover designs in return for this privilege," (A.L.s. The Houghton Library, June 30, 1899.) This is probably how Armstrong came to design the cover of *The Tent on the Beach*, which is Item 308, below. Although Miss Armstrong designed two earlier books for Houghton Mifflin (Items 141 and 264), the Whittier is the only design she produced in response to the bargain implied in the letter. *Ad Astra* was originally advertised by A. C. McClurg, *PW*, 60 (September 28, 1901), 507: "Large quarto in two colors $2.50 net. Edition de luxe, 100 copies on Japanese vellum, $7.50 net. The high reputation of Margaret and Helen Armstrong as decorative illustrators will be much augmented by the happy conception and delicate execution of this beautiful book." It is still listed in the "Christmas Bookshelf issue" (p. 168) as by McClurg and in the two editions.

The Book Buyer, 23 (September, 1901), p. [71], commented, "Delicate and sympathetic, the designs in this volume amply sustain the high reputation of the talented artists who conceived it." The commentator may have seen sample pages or even the publisher's partial dummy.

That McClurg intended to publish the work is further indicated by a mock-up of the edition with an elaborate cover design, as mentioned in (A) above, signed, in red brown on pale yellowish grey cloth, with a paper onlay printed in gold. Only the first twenty-two pages are printed, with the decorations in a different order, printed in brown, with the text in black letter, printed in black on a porous, cream wove paper. The Russell edition is in roman type, and both text and designs are in black on a smooth, dead white paper.

The *United States Catalog* gives McClurg as the publishers in 1901, the regular issue, $2.50, and the Japan vellum issue, $7.50. The *U. S. Catalog Supplement 1902-1905* gives Harper as the publisher of an edition in quarto, 113 pages in boards at $5.00. It even gives a Library of Congress card number. But this is clearly an error for Russell, since all the details and the LC number are found on the LC card for the Russell edition.

The *American Catalog 1900-1905* lists the McClurg edition with the usual details. The entry is taken from *PW* for December 4, 1901; but the entry there is asterisked, indicating that no physical copy of the book had been seen. Immediately after the entry, Russell is indicated as having published the book in boards at $5.00. The Russell edition was first noted in *PW* for December 27, 1902.

The Book Buyer, 25 (December, 1902), p. [382], in R. H. Russell's advertisement, "...75 full page illustrations, decorations, borders, tail-pieces and a frontispiece in photogravure. Printed on deckle-edge de luxe vellum paper. In a sumptuous binding, 9 x 12 in. $5.00." If such an issue existed, we have not seen it.

72. Daskam, Josephine Dodge. *Whom the Gods Destroyed.* New York: Scribner, 1902. Black and gold on bright red cloth. See Item 3.

73. Daviess, Maria Thompson. *Rose of Old Harpeth.* Indianapolis: Bobbs-Merrill, (c1911). Unsigned. Pale yellow and pale green on dark blue cloth.

74. de Koven, Reginald. *Vocal Compositions by Reginald de Koven, Rhapsodie...Meet Me, Love, Oh Meet Me... Recessional....* Cincinnati, Chicago, New York, Leipsic, London: The John Church Company, (c1898). Sanguine or green and sanguine on cream paper.

    In the issue in green and sanguine, Miss Armstrong's monogram has been removed. A still later printing adds a fourth song, *I Love Thee So*. The lettering is not authentic; this issue occurs in many variant colors, and none has the monogram.

75. Dickens, Charles. *A Christmas Carol.* New York: Putnam, 1900. See Item 76.

76. Dickens, Charles. *The Cricket on the Hearth.* New York: Putnam, 1900. Dark green, red, and gold on olive green or white, linen weave cloth; decorated title page, signed.

    PTLA (1900). This title, with Item 75, advertised as a set designed by Margaret Armstrong. The design was used later on Elizabeth Kent, *The House Opposite*, New York: Putnam, 1902.

77. Dodge, Mary Mapes. *Hans Brinker or the Silver Skates.* "New Amsterdam Edition" New York: Scribner, 1896. Dull white and gold on dark blue or dark brown cloth.

Dreyfus, Alfred. *Five Years of My Life, 1894-1899.* New York: McClure, Phillips, 1901. Unsigned. Dark blue and gold on pale yellowish brown, linen weave cloth. We now reject this item with its unconvincing lettering.

Drummond, Henry, *The Greatest Thing in the World.* See Item 223.

78. Du Maurier, George. *Peter Ibbetson.* New York: Harper, 1892 (c1891). Unsigned. Dark green and gold on light green cloth.

79. Du Maurier, George. *Trilby.* New York: Harper, 1894. Unsigned. Olive green and gold on tan, linen weave cloth.

Mary Kyle Dallas wrote a parody, *Billtry*, New York: The Merriam Co., (c1895). The cover is a parody of Miss Armstrong's design.

80. Dunbar, Paul Laurence. *Candle-Lightin' Time.* Decorations by Margaret Armstrong. New York: Dodd Mead, 1901. Brown, pale yellow, dark green, and gold on light green, rough linen weave cloth; decorated half-title and title page, with decorations and borders in pale green and/or black.

Pages 14 and 15 illustrated in Thompson, p. 140; discussed in Crichton, p. 55.

The border from p. 14 is used for an advertisment for S. R. Crockett, Cinderella, in *New York Times Saturday Review of Books and Art*, 6 (November 30, 1901), 894.

81. Dunbar, Paul Laurence. *When Malindy Sings*. Decorations by Margaret Armstrong. New York: Dodd Mead, 1903. There are three bindings: (A) cream, red, light green, and gold on brown, diagonally fine ribbed cloth; (B) green, red, yellow, and gold on white, diagonally fine ribbed cloth; (C) green, red, blue, and black on pale blue, linen weave cloth, presumably a later and cost-cutting printing. Decorated half-title and title page, with decorations and border throughout in pale blue.

Frontispiece and title page illustrated in Thompson, p. 141.

82. Dunbar, Paul Laurence. *Li'l' Gal.* Decorations by Margaret Armstrong. New York: Dodd Mead, 1904. Cream, orange, pale green, and gold on yellowish tan or white cloth; decorated half-title and title page, with decorations and borders throughout in pale orange.

83. Earle, Alice Morse. *Costume of Colonial Times.* New York: Scribner, 1894. Unsigned. Grey, green and gold on a salt and pepper, pale blue cloth.

Illustrated and attributed to Miss Armstrong in *Strange*, p. 49.

84. Earle, Alice Morse. *Colonial Days in Old New York*. New York: Scribner, 1896. Cerulean blue and gold on white buckram.

Illustrated in line block in *The Book Buyer*, 11 (1894-1895), 552.

Eggleston, Edward. *The Hoosier Schoolboy*. See Item 248.

Elliott, Henry W. *Our Arctic Province* (1897). See Item 149.

85. Ely, Helen Rutherford. *Another Hardy Garden Book.* New York: Macmillan, 1905. White on light green, linen weave cloth.

The design was reused for a late printing in 1928 of Mrs. Ely's *The Practical Flower Garden* (1911).

86. *L'Esprit International, The International Mind*, 1-14 (January, 1927-October, 1940). Paris: Librairie Hachette, 1927-1940.

Miss Armstrong lettered the title and a set of month, year, and volume number designations, as she had earlier for *Foreign Affairs*, Item 98.

87. *Fair Women from Vogue, Being a Collection of Portraits of Ladies of New York, Baltimore, Philadelphia, Richmond, and Other American Cities, Originally Published in Vogue and Now Gathered into One Volume.* New York: The Fashion Company, [c1894]. Brown and silver on coarse tan, linen weave cloth. At least six decorative borders are signed by Margaret Armstrong and four by Helen.

We have not seen this volume and are indebted for the description to George and Penelope Barringer in whose collection it uniquely exists. Apart from its presence there, it has no bibliographical existence; it is not listed in the *American* or the *United States Catalog* under title or any subject entry we could imagine; both title and publisher are unknown to *PTLA*; and the title cannot be located in OCLC, the New York Public Library, The Metropolitan Museum of Art, or the *National Union Catalog of Pre-1956 Imprints*.

88. Field, Eugene. *With Trumpet and Drum.* New York: Scribner, 1892. Unsigned. The design is to the left, printed in pale blue on cream cloth; the forward halves of the front and back covers are bound in pale blue cloth.

Illustrated in line block in *The Book Buyer*, 12 (1895), 854.

The limited edition (Blanck, *Bibliography of American Literature,* 5750) has no cover design and the lettering is not authentic.

89. de Koven, Reginald. *Songs of Childhood.* Verses by Eugene Field, Music by Reginald de Koven and Others. New York: Scribner, 1896. The title page is signed "Margaret Armstrong" and the single decorative border "MA". The border, banners, and lettering of the cover are by Margaret, although the drawing of the figures on the cover is signed "H.M.A."

The title page is illustrated in *The Book Buyer*, 13 (1896-7), 712.

Field, Eugene, *The Eugene Field Book* (1914). See Item 252.

90. Field, Henry M. *The Barbary Coast.* New York: Scribner, 1895. Cream and red on dark blue cloth, the spine in gold.

The cover ornament is illustrated in line block in *The Book Buyer*, 11 (1894-5), 361.

91. Field, Henry M. *Our Western Archipelago.* New York: Scribner, 1895. Dark green and brown on tan linen weave cloth.

92. Finck, Henry Theophilus. *Wagner and His Works.* New York: Scribner, 1893. 2 volumes. Unsigned. Gold on green cloth.

93. Flint, Annie [Austin]. *A Girl of Ideas.* New York: Scribner, 1894. Unsigned. Yellow, white, and gold on light blue cloth.

94. Forbes, Archibald. *Czar and Sultan.* New York: Scribner, 1894. Unsigned. Green, black, and silver on reddish brown, smooth, sized cloth.

95. Ford, Paul Leicester. *Wanted – A Match Maker.* Decorations by Margaret Armstrong. New York: Dodd Mead, 1900. (A) Dark green, light green, white and red on yellowish green cloth; (B) dark green, light green, and red on white, diagonally fine ribbed cloth. Half-title, title, decorations, and borders throughout in green and black.

96. Ford, Paul Leicester. *Wanted – A Chaperon.* Decorations by Margaret Armstrong. New York: Dodd Mead, 1902. (A) Dark green and gold on light green, diagonally fine ribbed cloth; (B) dark green, purple, and gold on white, diagonally fine ribbed cloth; (C) purple and white on lavender, vertically or diagonally, fine ribbed cloth; since this eliminated the gold, it is presumably a cost-cutting issue; (D) dark blue and white on lavender, vertically ribbed cloth; the plates by Howard Chandler Christy have been reworked in line. Decorated half-title, title, and decorations and borders throughout in screened tones of light green, light yellow, and rust.

The reworking of the plates for the Christy illustrations tells us that the title went through many printings.

97. Ford, Paul Leicester. *Love Finds the Way.* Decorations by Margaret Armstrong. New York: Dodd Mead, 1904. (A) Light green, white, and gold on dark green, diagonally fine ribbed cloth; (B) pale green, pink, and gold on white, diagonally fine ribbed cloth; (C) olive, cream, and silver on light green, vertically ribbed cloth, presumably similar to 96 C and D. Decorated half-title and title page with decorations and borders throughout in three color process.

Illustrated in Checklist, frontispiece; discussed in Crichton, p. 55.

98. *Foreign Affairs*, September, 1922-1977. Miss Armstrong designed the title and a complete set of month and year designations. The colophon used for the first fifty years was designed by Helen Armstrong.

Two rejected colophons designed by Margaret Armstrong are reproduced in Hamilton Fish Armstrong, *Peace and Counterpeace* (1971), p. 187; and one of them was used on the first binding of *Fifty Years of Foreign Affairs* (New York: Praeger, 1972) on the front cover.

99. Fox, John, Jr. *Blue Grass and Rhododendron.* New York: Scribner, 1901. Rust, dark brown, very dark blue green, and gold on dark brown cloth.

100. Franklin, Benjamin, *The Autobiography of Benjamin Franklin.* Edited with notes by John Bigelow. New York: Putnam, n.d. "Ariel Series". Brown and gold on light brown, antique calf, the design on the front and back covers.

There is an Ariel Series advertised by Putnam from 1899 on, which had over 120 titles by 1905. It was issued in flexible red leather, tops gilt. But in 1905, the first twenty-five of a new Ariel series, called Ariel Booklets, were issued. The Franklin was the first, and Matthew Arnold's *Sweetness and Light* was number twenty-five and the only other one we have seen. The Ariel Booklets were issued in antique calf with the decoration in blindstamping. The lettering is not by Miss Armstrong.

101. Frederic, Harold. *The Copperhead.* New York: Scribner, 1893. Unsigned. Reddish brown, black and gold on light brown cloth.

French, Alice. See Items 261-263.

Gellibrand, Emma. *J. Cole.* See Item 223.

102. Gilder, Jeanette. *Taken by Siege.* New York: Scribner, 1897. Dark green and gold on green linen weave cloth.

103. Grant, Robert. *The Art of Living.* New York: Scribner, 1895. Dark green and gold on light green, linen weave cloth; grey blue and gold on cream, sized cloth.

104. Grant, Robert. *The Bachelor's Christmas.* New York: Scribner, 1895. Gold on red buckram in a format used for several other authors and titles. See Item 46.

105. Grant, Robert. *The North Shore of Massachusetts.* "American Summer Resorts" New York: Scribner, 1896. Pale tan and chartreuse on cream buckram.

The cover was also used for G. A. Hibbard, *Lenox* (1896, c1894), which was printed at the Gilliss Press and contains at the end

the printer's mark designed by Miss Armstrong for the Gilliss Press in the fall of 1894. See Walter Gilliss, *The Story of a Motto and a Mark* (New York: The Gilliss Press, 1902), pp. 41-3. The cover was also used on W. C. Brownell, *Newport* (1896).

106. Grant, Robert. *The Bachelor's Christmas.* New York: Scribner, 1897 (c1895). The same binding as Item 48, with a new emblem for the present use.

107. Grant, Robert. *Unleavened Bread.* New York: Scribner, 1900. Gold on green, vertically ribbed cloth.

108. Grant, Robert. *The Undercurrent.* New York: Scribner, 1904. Gold on cerulean blue cloth.

Illustrated in Scribner's advertising preliminaries in *The Critic*, 45 (December, 1904), n. p.

109. Gray, Maxwell [i. e., Mary Gleed Tuttiett]. *The Great Refusal.* New York: Appleton, 1906. Unsigned. Pale orange and dark brown on light brown cloth, or yellow and black on green cloth.

110. Hamm, Margherita Arlina. *Builders of the Republic.* New York: Pott, 1902. Black and gold on blue green diagonally fine ribbed cloth.

Hannis, Margaret. *The Emancipation of Miss Susana* (1907). See Item 258.

111. Hardy, Thomas. *A Group of Noble Dames.* New York: Harper, 1891. Unsigned. Silver and gold on very dark brown, diagonally fine ribbed cloth.

Later used on Anthony Hope, *The Intrusions of Peggy* (1902).

112. Hardy, Thomas. *Tess of the D'Urbervilles.* New York: Harper, 1892. Unsigned. Black and gold on reddish brown cloth.

113. Harland, Marion [i. e., Mary Virginia Terhune] and Christine Terhune Herrick. *The National Cook Book.* New York: Scribner, 1896. Rust, dark green, and greyish blue on pale, yellowish tan, linen weave cloth.

114. Harland, Marion. *Where Ghosts Walk: The Haunts of Familiar Characters in Literature and History.* New York: Putnam, 1898. Green and gold on grey, diagonally fine ribbed cloth.

The design was also used on the new series of the same title which was published in 1900.

115. Harland, Marion. *Marion Harland's Complete Cook Book.* New Edition, Revised and Enlarged. Indianapolis: Bobbs-Merrill, (c1906). Red, yellow, and light brown on dark brown oil cloth; dark green on light green cloth; black on white oil cloth. The priorities are unknown.

Harris, Corra. See Item 173.

Harris, Joel Chandler. *Free Joe and Other Georgia Sketches.* New York: Scribner, 1887. Unsigned. Rose and green on rust cloth.

We now reject this title, partly for stylistic reasons, and partly because we should by now have found other titles between 1887 and 1890 if Miss Armstrong began working at the earlier date. The resemblance of this design is in any event to her later, not her earlier work.

Harris, Joel Chandler. *Evening Tales* (1893). See Item 181.

116. Harrison, Mrs. Burton [i. e., Constance Cary Harrison]. *The Carlyles.* New York: Appleton, 1905. Unsigned. Pink and red brown on brown cloth.

117. Haslehurst, M. A. *Days Forever Flown.* New York: Privately Printed [Gilliss Brothers], 1892. Unsigned. Gold on cream, linen weave cloth.

Hawkins, Anthony Hope. See Items 111 and 128.

118. Hawley, Charles B. *Songs by Charles B. Hawley, The Sweetest Flower That Blows...I Only Can Love Thee... Sleep! Sleep!....* Cincinnati, Chicago, New York, Leipsic: The John Church Co., (c1898). Unsigned. Sanguine and olive green on cream paper.

Later printings vary considerably from the colors described.

119. Hayward, Walter. *The Commuter's Garden.* New York: Crowell, (c1914). Pale orange and light green on dark green cloth. The clumsy lettering, which ill fits the space, is by another hand. There is every reason to think that this is an earlier design adapted to this use, and none to think that Miss Armstrong designed any book covers in 1914, when she was most seriously involved in finishing the work for *Field Book of Western Wild Flowers.*

120. Healy, G. P. A. *Reminiscences of a Portrait Painter.* Chicago: McClurg, 1894. Unsigned. Gold on grey or red

brown, linen weave cloth, or dark blue on smooth white cloth.

Illustrated in Checklist, p. 19.

121. Henderson, William James. *What Is Good Music?* New York: Scribner, 1898. Unsigned. Gold on green cloth.

122. Herrick, Christine Terhune. *The Little Dinner.* New York: Scribner, 1892. Unsigned. Grey and yellow on cream paper over boards.

Illustrated in Brander Matthews, "Books in Paper Covers," *Century Magazine*, 50 (July, 1895), 355, and in Matthews, p. 243, "Designed by Miss Armstrong." See Item 297.

123. Herrick, Christine Terhune. *First Aid to the Young Housekeeper.* New York: Scribner, 1900. Pale greyish blue on cream paper over boards.

124. Herrick, Francis Hobart. *The Home Life of Wild Birds.* New York: Putnam, 1901. Light green, dark green, and gold on brown cloth. The bird ornament and title of the front cover, in gold, are blindstamped on the back cover.

Hibbard, G. A. *Lenox.* See Item 105.

Hill, Headon. See Item 161, and George L. Myers.

125. Hitchcock, Thomas. *Unhappy Loves of Men of Genius.* New York: Harper, 1901. Unsigned. Silver and gold on dark red, diagonally fine grained cloth. The lettering has been partly redrawn by another hand.

126. Holland, Josiah Gilbert. *Arthur Bonnicastle.* New York: Scribner, 1896. Unsigned. Gold on green silk cloth.

127. Holland, Josiah Gilbert. *Sevenoaks.* New York: Scribner, 1896. Unsigned. Gold on green silk cloth.

128. Hope, Anthony. *Comedies of Courtship.* New York: Scribner, 1896. The binding of Item 46 with an appropriate new emblem.

Hope, Anthony. *The Intrusions of Peggy* (1902). See Item 111.

Hornaday, W. T. *Two Years in the Jungle* (1896). See Item 149.

129. Hornung, E. W. *The Rogue's March.* New York: Scribner, 1896. Orangeish red and black on tan, linen weave cloth.

130. Horton, George. *The Edge of Hazard.* Indianapolis: Bobbs-Merrill, (c1906). Unsigned. Chinese red, white, and black on very dark blue green, vertically ribbed cloth.

131. Ingelow, Jean. *A Motto Changed.* New York: Harper, 1894. Unsigned. Dark green, brown, and gold on light green cloth.

Irving, Washington. See Cooper, Item 65.

132. Irving, Washington. *Bracebridge Hall.* "Surrey Edition" New York: Putnam, 1896. 2 volumes. Blindstamping and gold on dark blue cloth; or yellow, pale green, and

gold on cream cloth; decorated title pages and borders throughout in pale green, signed.

" ...the page borders, to be printed in colors, have been drawn by Margaret Armstrong," *The Book Buyer*, 13 (1896), 455. The design is mentioned and attributed to Miss Armstrong in *The Critic*, 29 (November 12, 1896), 341. There is a "Heyliger Edition" of one hundred copies printed on "linen paper" with the illustrations on Japan tissue, and page borders printed in gold throughout. The Georgetown University set is bound in three quarter red morocco without Miss Armstrong's cover design.

133. Irving, Washington. *Astoria.* "Tacoma Edition" New York: Putnam, 1897. 2 volumes. Tan and gold on cream buckram; or gold on dark red buckram; or brown and gold on white buckram; decorated title pages and borders throughout in rust, signed. The spines are uniform with Item 134.

134. Irving, Washington. *The Adventures of Captain Bonneville.* "Pawnee Edition" New York: Putnam, 1898. 2 volumes. Reddish brown and gold on cream buckram, or blindstamping and gold on dark blue cloth; decorated title pages and borders throughout in grey blue. The spines are uniform with Item 133.

135. Irving, Washington. *Rip Van Winkle.* New York: Putnam, 1899. Green, red, yellow, and gold on white buckram, or gold (the line block only) on dark red buckram or ooze calf; decorated title page and borders throughout in rose or pale green.

Illustrated in Strange, p. 54. *PTLA* (1899, 1900): advertised as a set with *The Legend of Sleepy Hollow*, designed by "Miss Armstrong." The same design is used on both volumes.

136. Isham, Frederic. *Under the Rose.* Indianapolis: Bobbs-Merrill, (c1903). Blindstamping, pale yellow, light green, and gold on dark green, vertically ribbed cloth, or blindstamping, cream, light blue green, and gold on olive, vertically ribbed cloth.

Illustrated in Bobbs-Merrill advertisement, *PW,* 64 (August 1, 1903), 195. The lettering is not by Miss Armstrong.

James, Alice L. *Catering for Two* (1909). See Item 42.

Janvier, Thomas A. *In Old New York.* New York: Harper, 1894. Unsigned. Black and gold on rust, linen weave cloth.

We now reject this title on stylistic grounds.

137. Jefferson, Charles E. *The World's Christmas Tree.* New York: Crowell, (c1906). Unsigned. White and gold on dull green, vertically ribbed cloth.

Illustrated in *PTLA* (1906), p. 4.

Jessica Letters, The. See Item 173.

Kent, Elizabeth. See Item 76.

138. King, Captain Charles. *Cadet Days.* New York: Harper, 1894. Unsigned. Black, silver, and gold on grey blue diagonally fine ribbed cloth.

139. Kingsley, Charles. *Ravenshoe.* New York: Scribner, 1894. 2 volumes. Unsigned. Gold on maroon, linen weave cloth.

A binding for a uniform edition which includes *Austin Elliott* and *The Recollections of Geoffry Hamlyn*, each in two volumes. Miss Armstrong's cover for the last title can be distinguished from the ordinary issue of 1894 by the fact that she added a second -e to Geoffrey [sic].

140. Kingsley, Florence Morse. *The Transfiguration of Miss Philura.* "Hour-Glass Stories Edition" New York: Funk and Wagnalls, 1901. White and gold on blue green, vertically ribbed cloth.

This binding occurs only on the first printing of the first edition, which is rubber stamped on the verso of the title page, "Published in May, 1901." Our former description (pink and yellow on lemon yellow, vertically ribbed cloth) applies only to later printings.

The design was adapted for Ellen V. Talbot, *The Courtship of Sweet Anne Page* (1902), and Clara Morris, *The Trouble Woman* (1904). The design is shown as the binding of Margaret Hannis, *The Emancipation of Miss Susana* (1907), in *Monthly List of the Latest Books* ("Books for Presents," Christmas, 1907), p. 29.

141. Kirk, Ellen Olney. *The Story of Lawrence Garth.* Boston and New York: Houghton Mifflin, 1894. Unsigned. Gold and black on rust, linen weave cloth.

142. Knox, Thomas W. *The Boy Travellers in Europe*. New York: Harper, 1894. Unsigned. Black and gold on diagonally fine ribbed cloth.

The cover title is *Knox's Boy Travellers Southern Europe.*

143. Kraus, Horatio Sheafe, editor. *English Love Poems Old and New.* New York: Putnam, (c1909). Gold on greyish blue, moire grained cloth.

144. Krehbiel, Henry Edward. *How to Listen to Music.* New York: Scribner, 1896. Gold on dark blue cloth.

There is in the collection a copy of the "Third Edition" in orange cloth with a dust jacket that reproduces the typesetting of the spine.

145. Kuhns, [Levi] Oscar. *Switzerland.* New York: Crowell, (c1910). Grey, white, purple, and gold on light blue cloth.

Lanier, Sidney. *The Lanier Book* (1904). See Item 248.

Lanier, Sidney. *The Lanier Book* (1914). See Item 200.

146. Lathrop, George Parsons. *Dreams and Days.* New York: Scribner, 1892. Unsigned. Gold on dark blue or green cloth.

Margaret Armstrong's copy with her bookplate and with free front fly leaf signed Margaret Armstrong, "Compliments of the publishers," in pencil in her hand; the gift of Hamilton Fish Armstrong. See Item 3.

147. Le Doux, Albert R. *Princess Anne.* New York: The Looker-On Publishing Co., 1896. Green on tannish yellow, linen weave cloth.

Le Gallienne, Richard. *Old Love Stories Retold.* See Item 71.

148. Leroux, Gaston. *The Phantom of the Opera.* Indianapolis: Bobbs-Merrill, (c1911). Unsigned. Blindstamping and cream on rust cloth.

149. *Library of Contemporary Exploration and Travel.* New York: Scribner, 1896. 4 volumes: J.G. Bourke, *On the Border with Crook*; W. T. Hornaday, *Two Years in the*

Jungle; Carl Lumholtz, *Among Cannibals*; and E. Whymper, *Travels Amongst the Great Andes of the Equator.* There was added in 1897 a fifth title, Henry W. Elliott, *Our Arctic Province, Alaska and the Seal Islands.* Gold and black on dull green cloth.

150. Litchfield, Grace Denio. *Mimosa Leaves.* Illustrated by Helen and Margaret Armstrong. New York: Putnam, 1895. Unsigned. Green and gold on light green cloth; eighty-one black and white decorations, many of them repeating tail pieces; decorated half-title and title page.

Longfellow, Henry W. *The Courtship of Miles Standish.* See Item 223.

151. Lucian of Samosata. *Selections from Lucian*, translated by Emily James Smith. Unsigned. New York: Harper, 1892. Silver and gold on blue, diagonally fine ribbed cloth.

152. Lüders, Charles Henry. *The Dead Nymph.* New York: Scribner, 1892. Unsigned, Gold on dark blue or blue green cloth.

Margaret Armstrong's copy with her bookplate and with the front free fly leaf signed, "Margaret Armstrong, Compliments of the publisher," in her hand in pencil; the gift of Hamilton Fish Armstrong. See Item 3.

Lumholtz, Carl. *Among Cannibals.* See Item 149.

153. Lummis, Charles F. *The Land of Poco Tiempo.* New York: Scribner, 1893. Unsigned. Yellow, black, and gold on orange, unsized cloth.

154. Lummis, Charles F. *The King of the Broncos, and Other Stories.* New York: Scribner, 1897. Pale green, black, and gold on reddish brown cloth.

Crudely adapted for *The Roosevelt Book*, edited by Robert Bridges (1914, c1904).

155. McCutcheon, George Barr. *The Sherrods.* New York: Dodd Mead, 1903. Red, white, green and black on greyish blue cloth.

156. McCutcheon, George Barr. *The Day of the Dog.* Decorations by Margaret and Helen Maitland Armstrong. New York: Dodd Mead, 1904. (A) white, yellow, and black on red, vertically ribbed cloth, a bulldog head with cupid wings in the central, heart shaped panel; (B) pale yellow, light green, and gold on dark green, vertically ribbed cloth; the words, "A Love Story," replacing the bulldog in the central panel.

We believe the second binding to be partly by some other hand, since the new lettering is not authentic. It is probable that the dog led readers to believe that the novelette was a dog story rather than a love story.

Both bindings occur with both states of the decorations, i.e., before and after the correction of "Cave Canum" to "Cave Canem" on p. [6], and before and after the replacement of the drawing on p. 96 with an ornament. The colored endpapers are signed "H.M.A.," and the title page is signed, "M.A." The decorations are the mixed responsibility of the two.

157. MacGrath, Harold. *The Grey Cloak.* Indianapolis: Bobbs-Merrill, (c1903). Unsigned. White, rose pink, black, and gold on grey, vertically ribbed cloth; or one of 250

copies for presentation, signed by the author, in grey cloak cloth, yapped, without boards, and with a portion of the design only.

Illustrated in the Bobbs-Merrill advertisement, *PW*, 64 (July 11, 1903), 38.

158. MacGrath, Harold. *The Man on the Box.* Indianapolis: Bobbs-Merrill, (c1904). Light green, cream or orange, and black on blue green, linen weave cloth.

Illustrated in *PW*, 66 (November 5, 1904), 1050.

159. McSpadden, J. Walker. *Famous Painters of America.* New York: Crowell, (c1907). Unsigned. Gold on green, vertically ribbed cloth.

Illustrated in *PTLA* (1907), p. 7: "Cover design by Miss Armstrong."

The lettering appears to have been reworked by some other hand.

160. McSpadden, J. Walker. *Stories from Wagner.* New York: Crowell, (c1905). Unsigned. Red, white, blue, and gold on green cloth; decorated end papers, signed.

There are two reissues of 1914, one as above, and one with different colors and with a title page that reads *The Stories of Wagner's Operas*, although the cover title and the listings in the *U. S. Catalog* and *PTLA* are as above.

161. Marryat, Captain Frederick. *Mr. Midshipman Easy.* "Malta Edition" New York: Putnam, [1895]. Blindstamping, dark green and reddish brown on yellowish brown buckram. This edition is illustrated by R. F. Zogbaum, but later printings lack the cover design by Miss Armstrong, and substitute a frame with a paper onlay

illustration in black and white; late printings also lack the designation, "Malta Edition," on the spine. See George L. Myers.

162. Martin, Edward Sandford. *Windfalls of Observation.* New York: Scribner, 1893. Unsigned. Light green and gold on dark green cloth.

163. Martin, Edward Sandford. *Cousin Anthony and I.* New York: Scribner, 1895. Unsigned. Light green and gold on dark green cloth.

164. Meredith, George. *Selected Poems.* New York: Scribner, 1897. Gold on olive green silk cloth.

Merejkowski, Dimitri. *The Romance of Leonardo Da Vinci* (1902). See Item 61.

165. Merington, Marguerite. *Captain Lettarblair.* Indianapolis: Bobbs-Merrill, (c1906). Unsigned. Light green, red, and gold on blue green, linen weave cloth.

166. Meriwether, Lee. *Afloat and Ashore on the Mediterranean.* New York: Scribner, 1892. Unsigned. Black and gold on reddish brown cloth.

167. Michelson, Miriam. *In the Bishop's Carriage.* Indianapolis: Bobbs-Merrill, (c1904). Cream and dark green on bright red, diagonally fine ribbed cloth.

168. Miller, Alice Duer. *Calderon's Prisoner.* New York: Scribner, 1903. Blue green, dark blue, white, and gold on greenish tan, linen weave cloth.

169. Miller, Alice Duer. *The Modern Obstacle.* New York: Scribner, 1903. Yellowish green, white, black, and gold on blue green cloth.

170. Miller, Elizabeth [Jane]. *The Yoke.* Indianapolis: Bobbs-Merrill, (c1904). Blindstamping, orange, yellow, and gold on dark blue, diagonally fine ribbed cloth.

171. Mitchell, Donald. *Wet Days at Edgewood.* New York: Scribner, 1894. Unsigned. Dark blue green or black on light green cloth.

The same design was used on *My Farm of Edgewood.* Illustrated in *The Book Buyer,* 11 (May, 1894), 180.

172. Montani, Nicola A. *Ave Maria....* New York: Schirmer, (c1911). Grey on cream paper.

173. [More, Paul Elmer and Corra Harris.] *The Jessica Letters.* New York: Putnam, 1904. Pink, white, green, and gold on lavender, diagonally fine ribbed cloth.

We believe the unbalanced composition to result from a late decision not to include the authors' names. It was then necessary for someone to rework the title lettering and adjust it to the space at the top of the design.

Morris, Clara. *The Trouble Woman* (1904). See Item 140.

174. Müller, [Friedrich] Max. *Memories.* New Illustrated Edition, with Pictures and Decorations by Margaret and Helen Maitland Armstrong. Chicago: McClurg, 1906. White and gold on pale blue or grey cloth; end papers, title page, chapter headings, and borders throughout by Margaret Armstrong, unsigned.

PTLA (1906) lists three editions: the ordinary one described above; an edition in half calf or morocco; and a limited, large paper edition with hand colored illustrations. Illustrated in *Monthly List of the Latest Books* (December, 1906), p. 61.

175. Murray, David Christie. *In Direst Peril.* New York: Harper, 1894 (c1893). Unsigned. Black and silver on reddish brown, diagonally fine ribbed bloth.

Myers, George L. *Aboard the American Duchess.* New York: Putnam, 1900 (c1899). Red and black on light blue cloth.

The lettering is clearly not authentic, and the design is an adaptation to this book from Item 161. The Library of Congress card for the book says, "Identical to Headon Hill's *The Queen of Night,* save that the scene has been changed to New York." *PTLA* (1900), p. 22, Hudson Library, No. 41: here given by Putnam to Headon Hill. See Lyle H. Wright, *American Fiction, 1876-1900*, p. 394, item 3931, and *The Critic*, 36 (March, 1900), 212.

176. Nemec, Bozena. *The Grandmother.* Chicago: McClurg, 1891. Unsigned. Dark blue on light blue cloth, spine in gold.

177. Nevin, Ethelbert. *Songs from Vineacre, Op. 28.* New York, Cincinnati, Chicago, Leipsic, London: The John Church Co., (c1899). Unsigned. Brown and yellow on cream paper.

There are eight songs to Op. 28. The lettering of the first two, *A Necklace of Love* and *Mon Desir*, seems authentic, but that of the other six a crude imitation. What we believe to be the earliest printing that we have seen has exceptionally wide margins around the design, has no advertising copy on the back cover, and no printed information below the imprint.

178. Nevin, Ethelbert. *"Un Giorno in Venezia," for Pianoforte ...Op. 25....* Cincinnati, New York, Chicago, Leipsic: The John Church Co., 1898. Gold and silver on purple covers with a printed watered pattern; with five illustrations, the third signed, "M A 1898".

179. Nicholson, Meredith. *Zelda Dameron.* Indianapolis: Bobbs-Merrill, (c1904). White, yellow, green, and rose on light tan cloth.

180. Oliphant, Margaret Oliphant Wilson. *Sir Robert's Fortune.* New York: Harper, 1894. Unsigned. Pale blue, silver, and gold on dark blue cloth.

181. Ortoli, Jean Baptiste Frederic. *Evening Tales, done into English ... by Joel Chandler Harris.* New York: Scribner, 1893. Unsigned. Black and silver on reddish brown cloth, the spine in gold.

Illustrated in Matthews, p. 189: "Designed by Miss Armstrong."

182. Page, Thomas Nelson. *Elsket.* New York: Scribner, 1891. Unsigned. Silver and gold on red cloth.

183. Page, Thomas Nelson. *The Burial of the Guns.* New York: Scribner, 1894. Unsigned. Pale green, red, and gold on cream cloth.

184. Page, Thomas Nelson. *In Ole Virginia.* New York: Scribner, 1894. Green, yellow, and gold on cream or white buckram; decorated title page, signed.

The title page is illustrated in *The Book Buyer,* 13 (1896), 709. The poster for the book made use of the background design of the cover only. Nothing of the lettering is by Miss Armstrong.

185. Page, Thomas Nelson. *Meh Lady, A Story of the War.* New York: Scribner, 1897. Pale green and silver on dark blue cloth.

Also used on *Marse Chan*, *Polly*, and *Unc' Edinburg.*

186. Page, Thomas Nelson. *Social Life in Old Virginia Before the War.* New York: Scribner, 1897. Gold on green silk cloth.

187. Page, Thomas Nelson. *Red Rock.* New York: Scribner, 1898. Red, black, and gold on dark green, linen weave cloth. On late issues the red and black are omitted and the design has been noticeably redrawn. See Item 3.

188. Page, Thomas Nelson. *The Old Gentleman of the Black Stock.* New York: Scribner, 1900. Gold on blue green cloth, a cream paper onlay across the top of the design overprinted in black and gold.

189. Page, Thomas Nelson. *Gordon Keith.* New York: Scribner, 1903. Pale blue and gold on dark blue cloth; on later issues, the monogram is missing.

Illustrated in *PW*, 64 (September 26, 1903), 478.

190. Page, Thomas Nelson. *Under the Crust.* New York: Scribner, 1907. Green, yellowish green, white, and gold on dark green cloth.

Page, Thomas Nelson. *The Page Story Book* (1914). See Item 200.

191. Parkhurst, H. E. *The Birds' Calendar.* New York: Scribner, 1894. Unsigned. Light green and gold on dark green cloth.

192. Parkhurst, H. E. *Song Birds and Water Fowl.* New York: Scribner, 1897. Pale blue green and gold on dark green cloth.

193. Parsons, Frances Theodora [Smith Dana]. *How to Know the Ferns.* New York: Scribner, 1899. Yellow green and gold on pale yellowish brown cloth.

194. Parsons, Frances Theodora. *According to Season.* New York: Scribner, 1902. Pale yellow, dark green, and gold on light green cloth. The first printing is eight inches high.

Illustrated in Crichton, p. 77 and discussed p. 54.

Parsons, Frances Theodora. See Mrs. William Starr Dana.

195. Peake, Elmore Elliott. *The House of Hawley.* New York: Appleton, 1905. Yellow green and off-white on cerulean blue cloth.

196. Perry, Bliss. *Salem Kittredge and Other Stories.* New York: Scribner, 1894. Unsigned. Grey frame and black lettering on pale yellow cloth.

The design was used again on a variety of titles, including Noah Brooks, *Tales of the Maine Coast* (1894), William Henry Bishop, *A Pound of Cure* (1894), William Henry Shelton, *A Man without a Memory* (1895), and William Scoville Case, *Forward House* (1895). See Item 3.

197. Perry, Bliss. *The Plated City.* New York: Scribner, 1895. Dark brown and silver on light brown, linen weave cloth.

198. Porter, Gene Stratton. *The Song of the Cardinal.* Indianapolis: Bobbs-Merrill, (c1912). Unsigned. Violet, green, and gold on red, vertically ribbed cloth.

199. Quiller-Couch, Arthur. *Wandering Heath.* By "Q." New York: Scribner, 1896. Pale green and pink on beige, linen weave cloth.

200. Quiller-Couch, Arthur. *Historical Tales from Shakespeare*, New York: Scribner, 1900. Unsigned. Blindstamping and gold on red, vertically ribbed cloth.

The design was crudely adapted to *The Page Story Book*, edited by Frank Spaulding (1914, c1906), and *The Lanier Book*, edited by Mary Burt (1914, c1906).

MYRTLE REED

The Myrtle Reed bindings are complicated in variety and priority. The first three Items, 201-203, were originally published in cloth only. In 1902, Item 204 was brought out in cloth and full leather, boxed; and the first three titles were reissued in full leather, boxed. In 1903, Items 201 and 204 were advertised as available in four bindings: cloth, red leather, grey ooze leather (called ooze calf and antique calf at the time, but now called suede), and lavender silk; Items 202 and 203 were available in the first three bindings only, not in silk. In 1904, Item 205 was the first to be issued in all four bindings on publication. From this point forward, all the books were made available in the four bindings.

The backstrips are a very special problem. Items 201 and 202 were originally issued in identical designs, the title and author enclosed in solid rules, and a top and bottom ornament with sprouts pointing up. On Item 203, there are two new ornaments, the sprouts pointing down. There are no rules, and the author's

last name only is given between the dotted crosses. The new ornaments will become the bracketing elements of the "standard backstrip." On Item 204 there was originally the flower and leaf pattern referred to below; the central element of this design, with the brackets of Item 203, became the standard backstrip, thus: top bracket (203); title; central ornament (204); author's full name; bottom bracket (202). Later printings of almost all titles were issued in the standard backstrip.

Item 208 is an exception, since it was issued in the design of Item 203, that is, with the author's last name between dotted crosses in the darker, lavender cloth, and also with the author's full name without crosses. No copies of the first printing which we have seen have the center ornament from Item 204. Item 214 is standard with one variation: top bracket, title, single dotted cross, author's full name, bottom bracket.

In conclusion, all but Items 203, 208, and 214 were originally or finally issued with the full standard backstrip, which was first used on Item 205.

We believe that almost all of the titles were eventually issued in a slip case with the design on the front cover reproduced on one or both sides of the slip case in pale lavender. See Items 204 and 210, for example; but how many were so issued in their first printing it is hard to say, despite the evidence of Item 210. That some were also issued in a dust jacket with the design printed on it as well, we know from 204 and 210; but for how many titles and in what printing of each the jacket was introduced is not at present determinable, except for Items 207 and 210 for which we have dust jackets in the first printing.

Of the lavender series, which begins with Item 203, but retrospectively included Items 201 and 202, Hamilton Fish Armstrong remarked in *Those Days*, p. 136,

> In most cases she could follow her own wishes, but occasionally was called upon to match her style to that of the

author, which might be terrible. Thus the saccharin mauve color which she devised for the first Myrtle Reed novel was so exactly right that she had to perpetuate it with variations through all the rest of that immensely popular and long-forgotten author's string of works.

201. Reed, Myrtle. *Love Letters of a Musician*. New York: Putnam, 1899. Gold and pale yellow on pale grey, vertically ribbed cloth; a head of St. Cecilia in gold on a white, diagonally ribbed cloth onlay. The Huntington Library Copy is pale yellow on pale green. Another copy of the first printing has been seen in pale blue on pale grey, vertically ribbed cloth.

Illustrated in Strange, p. 55, and discussed with admiration at p. 48.

202. Reed, Myrtle. *Later Love Letters of a Musician*. New York: Putnam, 1900. This has the same design as the preceding item, with the addition of "Later." The Huntington Library Copy differs as in 201.

The word "Later" in the title is not Miss Armstrong's lettering.

203. Reed, Myrtle. *The Spinster Book*. New York: Putnam, 1901. Blindstamping and gold on lavender or olive green, vertically ribbed cloth.

We have seen a copy of the third printing of April 1902 in gold on red cloth.

204. Reed, Myrtle. *Lavender and Old Lace*. New York: Putnam, 1902. White and gold on lavender, vertically ribbed cloth or lavender silk, the spines uniform with Item 203 (the bracketing ornaments), or with a flower and leaf pattern similar to the front cover. A copy of the

30th printing of April, 1910, has been seen in the darker lavender cloth, unribbed. The lavender silk issue has a darker lavender cloth bow around the upper cover.

There is a copy in the collection of the printing of January, 1907, in a slip case and dust jacket; the design of the front cover is printed on both sides of the slip case, and the cover and spine of the book on the jacket. Both the sprouted and the standard backstrip occur on the title; in this instance the book has the standard backstrip and the jacket the sprouted variety.

Illustrated in *PTLA* (1902), p. 29. The design was adapted for the 10th printing at least of *The Shadow of Victory*, by Myrtle Reed, which was not in the first instance designed by Miss Armstrong. The design reused on *Happy Women* (1913) and *Love Affairs of Literary Men* (1907).

205. Reed, Myrtle. *The Master's Violin*. New York: Putnam, 1904. Unsigned. White and gold on lavender, vertically ribbed cloth, or mauve and gold on pale grey, vertically ribbed cloth with the standard backstrip, as in Item 204, or with a printer's ornament of a gladiolus not designed by Miss Armstrong.

The issue in red leather has a design of a violin and ribbons, which may or may not be by Miss Armstrong, but enclosed in the border that is found on Items 201 and 202. Illustrated in *PTLA* (1904), p. 6.

206. Reed, Myrtle. *At the Sign of the Jack o' Lantern.* New York: Putnam, 1905. Blindstamping, white, and gold on lavender, vertically ribbed cloth; pale yellow, white, and gold on pale grey, vertically ribbed cloth; either binding with the standard backstrip, as in Item 204, or

with a design of wrought iron bracketing, similar to the design on the front cover; or blue grey (in the spine only), blindstamping, white and gold on dark, blueish grey cloth, streaked with light blueish grey, horizontally, and with the wrought iron bracketing for backstrip.

Illustrated in *PTLA* (1905), p. 28.

207. Reed, Myrtle. *A Spinner in the Sun*. New York: Putnam, 1906. Signed: SH. White and gold on lavender or pale grey, vertically ribbed cloth. There is a variant of the first printing: pale green, dark green, white, and gold on a somewhat darker lavender cloth, the spine lined with a cardboard stiffener. In the first two printings, at least, the backstrip has a design like that of the front cover; later printings have the standard backstrip.

The illustration in *PTLA* (1906), p. 23, differs considerably in detail and in the distribution of the lettering from the published design. Apparently one S. H. was hired to rework the design.

We have a copy of the first printing in a dust jacket with the design of the front cover and spine printed in dark purplish blue.

208. Reed, Myrtle. *Love Affairs of Literary Men*. New York: Putnam, 1907. White and gold on lavender, vertically ribbed cloth. There is a variant of the first printing, white and gold on a somewhat darker lavender, diagonally fine ribbed cloth, the spine with a cardboard stiffener.

Illustrated in *Monthly List of the Latest Books* ("Books for Presents," Christmas, 1907), p. 23. Originally issued only in cloth, but available by 1909 in all four bindings.

209. Reed, Myrtle. *Flower of the Dusk.* New York: Putnam, 1908. Purple, white, and gold on lavender, vertically ribbed cloth.

210. Reed, Myrtle. *Old Rose and Silver.* New York: Putnam, 1909. Pink and silver on lavender, vertically ribbed cloth, or with the spine in gold.

There is in the collection a copy of the first printing in a slip case and paper dust jacket; the design of the cover is reproduced on both sides of the slip case, and that of the cover and spine on the jacket in pale lavender.

There is a variant of the second printing, issued in the same month as the first: rose and silver on a somewhat darker, blue grey, diagonally fine ribbed cloth, the spine lined with a cardboard stiffener. The backstrip is variant: standard bracket, title, six pointed star, author's last name, standard bracket.

211. Reed, Myrtle. *The Master of the Vineyard.* New York: Putnam, 1910. Purple and gold on lavender, vertically ribbed cloth.

212. Reed, Myrtle. *A Weaver of Dreams.* New York: Putnam, 1911. Unsigned. Pink, pale green, white, and gold, on lavender, vertically ribbed cloth.

There is a variant of the first printing: the same colors and japan metal (not gold leaf) on smooth lavender cloth, the spine lined with a cardboard stiffener.

213. Reed, Myrtle. *The White Shield.* New York: Putnam, 1912. Purple, cream, and gold on lavender, vertically ribbed cloth.

There is a variant of the first printing: the same colors and japan metal (not gold leaf) on smooth lavender cloth, the spine lined with a cardboard stiffener.

214. Reed, Myrtle. *Threads of Grey and Gold.* New York: Putnam, 1913. Pink and gold on lavender, vertically ribbed cloth.

Illustrated in Checklist, p. 27.

215. Reynolds, Cuyler. *The Banquet Book.* New York: Putnam, 1902. Blindstamping and gold on dark green or dark red cloth.

Richmond, Grace. *Strawberry Acres.* New York: Doubleday Page and Co., 1911.

This item is rejected, since it is signed with the monogram of the Decorative Designers.

216. Riley, James Whitcomb. *A Defective Santa Claus.* Indianapolis: Bobbs-Merrill, (c1904). Pale green and red on olive green, silk cloth.

The design was reused on Mary Raymond Shipman Andrews, *The Better Treasure*, but only the early printings; and the center frame was reused on Lillian Nicholson Shearon, *The Little Mixer* (1922).

217. Riley, James Whitcomb. *Out to Old Aunt Mary's.* Indianapolis: Bobbs-Merrill, 1904. The cover is not by Miss Armstrong, but the decorated endpapers, signed, half-title, title page, and borders are hers.

218. Riley, James Whitcomb. *The Girl I Loved.* Indianapolis: Bobbs-Merrill, (c1910). The cover is not by Miss Armstrong.

Aside from three small decorations in the early pages and the decorated endpapers, which are new, this consists of the title page and the two border designs from Item 217, printed in negative, with the addition of two clusters of grapes on the title page. The title page thus is also used as the title page and border

design throughout his *When She Was About Sixteen* (1911).

There are two issues: (A) 9 1/2" x 7 1/8", the decorations in light orange, and the cover a paper onlay illustration by Howard Chandler Christy; (B) 8 3/4" x 6 3/8", the decorations in a nearly invisible pale yellow, and the cover with a paper onlay illustration by Howard Chandler Christy within a decorative frame by Virginia Keep.

In the lettering of the endpapers, Miss Armstrong adopts for the first time a new and distinctive capital R, on which the tail depends from the bowl and has a single curve, concave on the upper side. This is her preferred form of R from 1910 on.

219. Rives, Hallie Erminie. *The Valiants of Virginia.* "Authors Edition" Indianapolis: Bobbs-Merrill, (c1912). Unsigned. Blindstamping and gold on red, vertically ribbed cloth; gold on limp red leather.

220. Robins, Edward, Jr. *Echoes from the Playhouse.* New York: Putnam, 1895. Unsigned. Grey and gold on maroon buckram.

221. Rogers, Clara Kathleen. *The Philosophy of Singing.* New York: Harper, 1893. Unsigned. Brown and gold on light brown, fine grained cloth.

222. Roland de la Platière, Marie Jeanne. *The Private Memoirs of Madame Roland.* Second Edition. Chicago: McClurg, 1901 (c1900). Black and gold on blue green cloth; issued with the design on red cloth, London: Grant Richards, 1901.

Roosevelt, Theodore. *The Roosevelt Book* (1914). See Item 154.

223. Ruskin, John. *The King of the Golden River.* New York: Pott, 1901. Blindstamping and gold in heavy, limp dark brown leather, the design repeated in blind on the back cover.

Illustrated in *PTLA* (1901), p. 4, and listed fifth in "The Kelmscott Series." For the other six titles, see the unnumbered entries at Brown, Browning, Drummond, Gellibrand, Longfellow, and Taylor, E. D.

224. Sacher-Masoch, Leopold. *Jewish Tales.* Translated from French by Harriet Lieber Cohen. Chicago: McClurg, 1894. Unsigned. Black and gold on pale tan, rough, linen weave cloth; or dark green and gold on green, linen weave cloth.

225. Saint-Simon, Louis de Rouvroy, Duke of. *The Memoirs of Saint-Simon.* Translated by Bayle St. John. "Regency Edition" New York: Pott, 1901. 4 volumes. Unsigned. Gold on dark blue or red, vertically ribbed cloth.

The decorative work on the back strip is certainly by Miss Armstrong, although the lettering is doubtful. The front cover would appear to have been reworked drastically by another hand, perhaps from some design by her, since the heraldic shield with scallop shells is an adaptation of the design of Item 29.

226. Sarcey, Francisque. *Recollections of Middle Life.* New York: Scribner, 1893. Unsigned. Gold on brown cloth.

227. Seawell, Molly Elliot. *Francezka*. Indianapolis: Bobbs-Merrill, (c1902). White, black, and gold on dark blue, vertically ribbed cloth.

228. Seawell, Molly Elliot. *Children of Destiny*. Indianapolis: Bobbs-Merrill. (c1903). White, black, and gold on dark blue, vertically ribbed cloth.

229. Seawell, Molly Elliot. *The Fortunes of Fifi*. Indianapolis: Bobbs-Merrill, (c1903). Pink, pale green, cream, and gold on grey, vertically ribbed cloth.

Illustrated in *PW*, 64 (October 3, 1903), 743.

230. Seawell, Molly Elliot. *The Chateau of Montplaisir*. New York: Appleton, 1906. Pale green, cream, and black on light blue, vertically ribbed cloth.

231. Sedgwick, Anne Douglas. *The Dull Miss Archinard*. New York: Scribner, 1898. Dark green and gold on beige, diagonally fine ribbed cloth.

232. Shakespeare, William. *The Reader's Shakespeare*. (Cover Title: Bell's Reader's Shakespeare.) Edited by David Charles Bell. New York: Funk and Wagnalls, 1895-97. 3 volumes, Unsigned. Dark green and olive on light green buckram.

Shearon, Lillian Nicholson. *The Little Mixer* (1922). See Item 216.

233. Sheldon, Charles. *The Crucifixion of Philip Strong*. Chicago: McClurg, 1891. 2 volumes. Unsigned. Cream and gold on blue, pale green, or dark, muddy green cloth.

Shelley, Percy Bysshe. *The Poetical Works* (1907?). See Item 314.

Shelton, William Henry. *The Man without a Memory* (1895). See Item 196.

234. Sheppard, Elizabeth. *Charles Auchester*. Chicago: McClurg, 1891. 2 volumes. Unsigned. Cream on blue, pale green, or dark muddy green cloth.

The same design was used on her *Rumour* (1892) and *Counterparts* (1893).

235. Sheridan, Richard Brinsley. *The Rivals*. New York: Crowell, (c1907). Gold on olive green silk cloth and on green silk cloth.

There is a copy, not in the collection, with the dust jacket printed with the design of the cover in green. We are grateful to David and Phyllis Moss Margolis for sending us a color photograph of the jacket.

Illustrated in *PTLA* (1907), p. 8; cloth or full leather.

236. Smith, Mabell S. S. *Twenty Centuries of Paris*. New York: Crowell, (c1913). Pale blue, white, and gold on blue cloth.

237. Sousa, John Philip. *Pipetown Sandy.* Indianapolis: Bobbs-Merrill, (c1905). Dark green, white, and gold on dark, yellowish brown, vertically ribbed cloth.

238. Springsteed, Anne Frances [i. e., Anne Frances (Springsteed) Cole, Mrs. Thomas Cole]. *The Expert Waitress.* New York: Harper, 1894. Unsigned. Red and black on blue, diagonally ribbed cloth.

239. Spyri, Johanna. *Heidi*. New York: Crowell, (c1902, 1913). Unsigned. Yellow, blue, orange, and gold on blue cloth.

Used also for *Moni* (c1914).

240. Stevenson, Robert Louis. *David Balfour.* New York: Scribner, 1893. Unsigned. Reddish brown and silver on beige, linen weave cloth, spine in gold.

241. Stevenson, Robert Louis. *Kidnapped.* New York: Scribner, 1893. The same design as Item 240, but with lettering by another hand.

Scribner advertisement, *PW*, 45 (August 26, 1893), 248: "New Edition uniform with above," that is, Item 240.

242. Stevenson, Robert Louis. *Poems and Ballads.* New York: Scribner, 1896. Gold on dark green, silk cloth.

243. Stevenson, Robert Louis. *Weir of Hermiston.* New York: Scribner, 1896. Gold on olive green, silk cloth.

Illustrated and discussed in Ernest Dressel North, "Bookbinding as a Fine Art," *The Outlook*, 57 (December 4, 1897), 812, 815.

244. Stevenson, Robert Louis. *St. Ives.* New York: Scribner, 1897. Unsigned. Yellow green and gold on brown, linen weave cloth.

245. Stevenson, Robert Louis. *The Stevenson Song Book, Verses from A Child's Garden...with Music by Various Composers.* New York: Scribner, 1897. Pinkish red and pale green on cream paper over boards, with the design on front and back; title page and decorative border in black, signed.

Illustrated in *The Book Buyer*, 15 (1897-8), p. [427].

246. Stimson, Frederic Jessup. *Mrs. Knollys and Other Stories.* New York: Scribner, 1897. The same binding as Item 48 with the emblems varied.

247. Stockton, Frank R. *The Watchmaker's Wife*. New York: Scribner, 1893. Unsigned. Orange on yellowish light brown cloth, spine in gold.

"In unique binding, or uniform with the author's other works," *PW*, 44 (September 30, 1893), 417. Most copies seen are in the uniform binding.

248. Stockton, Frank R. *Fanciful Tales*. Edited by Julia Longworthy. Introduction by Mary Burt. New York: Scribner, 1894. Unsigned. Orangeish cream and black on dark red cloth.

The design was used on many other books, with lettering not by Miss Armstrong: *The Lanier Book* (1904), *The Van Dyke Book* (1905), and Edward Eggleston, *The Hoosier Schoolboy* (1908).

249. Stockton, Frank R. *The Adventures of Captain Horn*. New York: Scribner, 1895. Black and gold on dull green or red, linen weave cloth.

Illustrated in *The Book Buyer*, 12 (1895), 365.

250. Stockton, Frank R. *Mrs. Cliff's Yacht*. New York: Scribner, 1896. Black and gold on dull green, linen weave cloth.

Illustrated in Finlay-II, p. 47, and discussed.

251. Stockton, Frank R. *A Story-Teller's Pack*. New York: Scribner, 1897. The same design as Item 48 with the emblems varied.

Copies have been seen in purple cloth with the design as usual. See Item 3.

252. Stockton, Frank R. *The Girl at Cobhurst*. New York: Scribner, 1898. Black and gold on dull green, linen weave cloth.

The design was crudely adapted for *The Van Dyke Book* (1914), and *The Eugene Field Book* (1914).

253. Storm, Theodore. *Immensee*. Illustrated and Decorated by Margaret and Helen Maitland Armstrong. Chicago: McClurg, 1907. Light green, cream, and gold on yellow green, linen weave cloth; decorated endpapers, title-page, chapter initials, and page borders by Margaret Armstrong, unsigned.

PTLA (1907): limited, large paper edition, the illustrations hand colored; half calf; half morocco. Illustrated in *Monthly List of the Latest Books* ("Books for Presents," Christmas, 1907), p. 66.

254. Stuart, Ruth McEnery. *The Story of Babette.* New York: Harper, 1894. Unsigned. Red, green, and gold on pale yellowish tan cloth.

255. Sullivan, T. R. *Tom Sylvester.* New York: Scribner, 1893. Unsigned. Dark green and silver on light green cloth. See Item 3.

256. Swinburne, Algernon Charles. *The Tale of Balen.* New York: Scribner, 1896. Gold on olive green silk cloth.

Talbot, Ellen V. *The Courtship of Sweet Anne Page* (1902). See Item 140.

257. Tarbell, Ida. *Madame Roland.* New York: Scribner, 1896. Gold on dark blue cloth.

258. Taylor, Mrs. Bayard (Marie Hansen). *Letters to Young Housekeepers.* New York: Scribner, 1892. Unsigned. Red and dark green on cream, linen weave cloth.

Illustrated in *The British Bookmaker*, 7 (July, 1893), 20.

Taylor, Eliza Dean. *The Cup of Service.* See Item 223.

259. Tennyson, Alfred, Lord. *Idylls of the King.* New York: Putnam, n. d. [1902], 2 volumes. Gloss, matte, and embossed gold on white, linen weave cloth.

Described as, "2 vols. with 31 photogravure plates after Gustave Doré.... Uniform with Irving's *Rip Van Winkle* and *Sleepy Hollow*. $1.75 each," in the advertising preliminaries in *The Critic*, 41 (November, 1902), xxxvi.

Putnam's Autumn Publications List and Trade List for *PTLA* for 1902-04 announce several versions; in one or two volumes; in red limp leather or illuminated cloth; at three prices. The date, 1902, is taken from the *American Catalog.*

Illustrated in *PTLA* (1904), p. 13: "popular one volume edition illustrated by Gustave Doré."

260. Tennyson, Alfred, Lord. *Maud.* Illustrated by Margaret and Helen Maitland Armstrong. New York: Dodd Mead, 1905. Yellow, grey green, rose, white, and gold on dark brown or light green, diagonally fine ribbed cloth; decorated endpapers, half-title, title page, borders, and poem openings throughout.

Terhune, Mary Virginia. See Items 113-115.

261. Thanet, Octave [i. e., Alice French]. *An Adventure in Photography.* New York: Scribner, 1893. Unsigned. Dull red and cream on a yellowish, dark green cloth.

Illustrated in *The Book Buyer*, 11 (August, 1894), 360.

262. Thanet, Octave. *The Heart of Toil.* New York: Scribner, 1898. The same design as Item 48 with varied emblems.

263. Thanet, Octave. *The Man of the Hour.* Indianapolis: Bobbs-Merrill, (c1905). Blindstamping, cream, and gold on dark green, vertically ribbed cloth.

The earliest printing: cream and green darker than on later printings; ribbing less marked; paper thinner through the sheets, 26 mm, not 33 mm; 12 pages of advertisements at the end, not 14.

264. Thomas, Edith M. *In Sunshine Land.* Boston and New York: Houghton Mifflin, 1895. Unsigned. Bright green and silver on light beige cloth.

"Designed by Miss Armstrong," *The Book Buyer,* 11 (1894-5), 668; "cover designed by Margaret Armstrong," *PTLA* (1895).

265. Thomas, Edith M. *A Winter Swallow, with Other Verse.* New York: Scribner, 1896. Gold on green cloth, a circular paper onlay overprinted in pink and gold.

266. Thoreau, Henry David. *Cape Cod.* Illustrated by Clifton Johnson. New York: Crowell, (c1908). Red and gold on dark green, sized cloth.

Illustrated in *PW,* 74 (December 5, 1908), p. 1698. *PTLA* (1914): available in cloth and leather.

267. Thoreau, Henry David. *The Maine Woods.* Illustrated by Clifton Johnson. New York: Crowell, (c1909). Brown and gold on dark green cloth.

Illustrated in *PTLA* (1909), p. 12; available in cloth and leather.

268. Thoreau, Henry David. *Walden.* Illustrated by Clifton Johnson. New York: Crowell, (c1910). Pink and gold on dark green cloth. The lettering does not seem authentic.

Available in cloth and leather.

The design was used, but printed in yellow and gold on yellow green cloth, for the Harrap edition in London of Items 266-270.

269. Thoreau, Henry David. *A Week on the Concord and Merrimac Rivers.* Illustrated by Clifton Johnson. New York: Crowell, (c1911). Unsigned. Red and gold on dark green cloth.

270. Thoreau, Henry David. *Excursions.* Illustrated by Clifton Johnson. New York, Crowell, (c1913). We have not seen this title.

Available in cloth and leather.

271. Thurston, E. Temple. *The Passionate Crime.* New York: Appleton, 1915. Blindstamping and gold on pinkish red cloth. The design is clearly adapted to this book from some earlier and unidentified use.

272. Trask, Katrina. *Christalan.* New York: Putnam, 1903.

The cover is clearly not by Miss Armstrong, but the decorated title page is signed; and we have no doubt about the authenticity of the lettering. We are indebted to George and Penelope Barringer for bringing this item to our attention.

Tuttiett, Mary Gleed. See Item 109.

273. Valentine, Edward Uffington. *Hecla Sandwith.* Indianapolis: Bobbs-Merrill, (c1905). Dark brown, pinkish red, and gold on brown cloth.

274. Van Dyke, Harry Weston. *Through South America*. New York: Crowell, 1912. Light blue, yellow green, and gold on dark blue cloth.

275. Van Dyke, Henry. *Little Rivers*. New York: Scribner, 1895. Pale blue, olive green, and gold on pale yellowish green cloth.

The poster for the book is an enlargement of the book cover without any additional lettering or information. This is the only poster that we know to have been made from a design by Miss Armstrong.

Van Dyke, Henry. *Fisherman's Luck*. New York: Scribner, 1899. Olive green and gold on pale yellowish green cloth.

This item is rejected. It is signed vertically in the lower right corner, HVD, for Henry Van Dyke; it is attributed to him in *The Book Buyer*, 19 (September, 1899), 84. It is a rough imitation of Item 275.

276. Van Dyke, Henry. *The Toiling of Felix*. New York: Scribner, 1900. Gold on olive green, silk cloth; decorated title page, signed.

277. Van Dyke, Henry. *The Ruling Passion*. New York: Scribner, 1901. Blindstamping and gold on olive green leather, with border and monogram in the lower right corner; the design repeats on the back cover; the spine has eight rows of pine cone's below the author's name; limited to 500 signed and numbered copies. Also in green, and gloss and matte gold on dark blue cloth; no border and no monogram; two rows of pine cones below the author's name.

Items 277-79, 281, and 287-91 are all in similar format on dark blue cloth.

278. Van Dyke, Henry. *The Blue Flower.* New York: Scribner, 1902. Blue, green, and gloss and matte gold on dark blue cloth.

PTLA (1903, 1904): In "full leather, olive green stamped in gold, limited to 500 copies, boxed." See Item 277.

Illustrated in *The Book Buyer*, 25 (1902), 349; and in the advertising preliminaries of *The Critic*, 41 (November, 1902), iv.

279. Van Dyke, Henry. *Little Rivers*. New York: Scribner, 1903. White, green, and gold on dark blue cloth.

Illustrated in the advertising preliminaries in *The Critic*, (December 1904), n. p.

280. Van Dyke, Henry. *Music and Other Poems*. New York: Scribner, 1904. Unsigned. Gold on olive green, silk cloth; decorated title, signed.

281. Van Dyke, Henry. *Fisherman's Luck*. New York: Scribner, 1905. Two shades of green, white, and gold on dark blue cloth.

282. Van Dyke, Henry. *The Spirit of Christmas*. New York: Scribner, 1905. Unsigned. Gold on olive green, silk cloth; gold on cream paper over boards; white on purple paper over boards, cream cloth spine lettered in purple.

The priority of the binding states is unknown, but they are probably just alternate bindings for a Christmas gift book. The *U. S. Catalog* also lists it in cream cloth.

Van Dyke, Henry. *The Van Dyke Book* (1905). See Item 248.

283. Van Dyke, Henry. *Days Off and Other Digressions.* New York: Scribner, 1907. Pale blue, pale green, white, and gold on dark blue cloth.

284. Van Dyke, Henry. *Out-of-Doors in the Holy Land.* New York: Scribner, 1908. Unsigned. Yellowish green, pale blue green, reddish pink, and gold on dark blue cloth.

Discussed in Crichton, p. 54.

285. Van Dyke, Henry. *The Unknown Quantity.* New York: Scribner, 1912. Orange, pale yellow, and gold on dark cloth.

Van Dyke, Henry. *The Van Dyke Book* (1914). See Item 252.

286. Van Dyke, Henry. *Fighting for Peace.* New York: Scribner, 1917. Unsigned. Gold lettering only on dark blue cloth.

287. Van Dyke, Henry. *The Valley of Vision.* New York: Scribner, 1919. Orange, white, and gold on dark blue cloth.

288. Van Dyke, Henry. *Camp-Fires and Guide-Posts.* New York: Scribner, 1921. Blindstamping and gold on olive green leather, border and monogram as in Item 277; the design repeats on the back cover; spine ornaments run the full length of the spine; limited to 260 signed and numbered copies. Also in orange, pale blue, and gold on dark blue cloth, without border or monogram.

289. Van Dyke, Henry. *Companionable Books*. New York: Scribner, 1922. Aquamarine, greyish blue, and gold on dark blue cloth.

290. Van Dyke, Henry. *The Golden Key*. New York: Scribner, 1926. Orange, greyish blue, and gold on dark blue cloth.

PTLA (1927): in full leather.
Illustrated in Checklist, p. 35.

291. Van Dyke, Henry. *Chosen Poems*. New York: Scribner, 1927. Orange, light blue, and japan metal on dark blue cloth.

292. Van Dyke, John C. *Art for Art's Sake*. New York: Scribner, 1893, Unsigned. Gold on dark red cloth.

293. Van Dyke, John C. *Nature for Its Own Sake*. New York: Scribner, 1898. Unsigned. Gold on green cloth.

294. Van Dyke, John. C. *The Desert*. New York: Scribner, 1901. Unsigned. Gold on brown cloth.

295. Van Dyke, John C. *The Opal Sea*. New York: Scribner, 1906. Unsigned. Gold on dark brown cloth.

296. Van Dyke, John C. *Studies in Pictures*. New York: Scribner, 1907. Unsigned. Gold on maroon cloth.

297. Van Rensselaer, Mrs. Schuyler. *Art Out of Doors*. New York: Scribner, 1893. Unsigned. Grey on green cloth, spine in gold.

Illustrated in Matthews, p. 173: "Designed by Margaret Armstrong." Attributed to her in *Commercial*, p. 15. Illustrated in Octave Uzanne, *L'Art dans la Décoration Extérieure des Livres de ce Temps* (Paris, 1898), p. 133.

Wagner, Richard. *Stories from Wagner* (1905). See Item 160.

298. Wallace, Edna Kingsley. *The Quest of the Dream*. New York: Putnam, 1913. White and gold on cerulean blue, vertically ribbed cloth.

There is a slip case with the design of the cover printed in deep blue. We are grateful to David and Phyllis Moss Margolis for sending us a color photograph of the slip case.

Illustrated in *The Argonaut*, 69 (November 11, 1913), 334.

299. Warren, Charles. *The Girl and the Governor.* New York: Scribner, 1900. Light green, black, and gold on blue-green, linen weave cloth.

300. Way, Agnes Caldwell, editor. *A Shakespeare Calendar.* New York: Crowell, 1908. Black, white, and gold on smooth greyish green cloth.

We are indebted to James Mosso for bringing this to our attention.

301. Wells, Carolyn. *Folly for the Wise.* Indianapolis: Bobbs-Merrill, (c1904). White and gold on greyish blue, linen weave cloth.

302. Westall, William. *For Honor and Life*. New York: Harper, 1894. Unsigned. Silver on reddish brown, diagonally fine grained cloth.

303. Wharton, Edith. *Italian Backgrounds*. New York: Scribner, 1905. Cream, greenish yellow, light blue, and gold on dark green cloth.

304. Wharton, Edith. *In Morocco.* New York: Scribner, 1920. Yellow, reddish pink, and green on dark blue cloth.

305. White, Mary. *The Book of a Hundred Games.* New York: Scribner, 1896. Yellow and silver on brown cloth.

306. Whiting, Lillian. *Lilies of Eternal Peace.* New York: Crowell, (c1908). Unsigned. White and gold on grey paper over boards, white cloth spine in gold.

Illustrated in *The Argonaut,* 62 (April 18, 1908), 264.

307. Whitlock, Brand. *The Happy Average.* Indianapolis: Bobbs-Merrill, (c1904). Yellowish green, dark green, pale yellow, and gold on green, linen weave cloth.

We once thought the uncharacteristic lettering resulted from an attempt to imitate the lettering on Whitlock's *Her Infinite Variety* (1904), but we now doubt that it is her lettering at all.

308. Whittier, John Greenleaf. *The Tent on the Beach.* Boston and New York: Houghton Mifflin, 1899. Gloss, matte, and embossed gold on brown, blue, dark blue green, olive green, or red cloth.

Illustrated and discussed in Crichton, pp. 77 and 55, and in Finlay-I, pp. 56-7. See Item 71.

Whymper, E. *Travels Amongst the Great Andes of the Equator* (1896). See Item 149.

309. Wolf, Emma. *A Prodigal in Love.* New York: Harper, 1894. Unsigned. Black and silver on rust, linen weave cloth.

310. Wood, John Seymour. *Yale Yarns*. New York: Putnam, 1895. Silver and gold on blueish grey, linen weave cloth.

311. Woodrow, Mrs. Wilson [i. e., Nancy Mann Woodrow]. *The Beauty*. Indianapolis: Bobbs-Merrill, (c1910). Unsigned. Blindstamping and cream on orange, vertically ribbed cloth.

312. Woods, Robert A., et al. *The Poor in Great Cities*. New York: Scribner, 1895. Black and gold on greenish grey, linen weave cloth.

We are indebted to Keith A. Kamm, who was the first to identify this title as a work of Margaret Armstrong.

313. Zangwill, Israel. *The Mantle of Elijah*. New York: B. W. Dodge, (c1900). "Special Limited Edition" Reddish brown and white on light tan, linen weave cloth. Some copies have "A. Wessels" at the foot of the spine. The lettering is not by Miss Armstrong.

ADDENDUM

314. Shelley, Percy Bysshe. *The Poetical Works of Percy Bysshe Shelley*, ed. Edward Dowden. New York: Crowell, n. d. Red and gloss and matte gold on yellowish green, smooth cloth.

Crowell kept the Dowden edition continously in print from 1894 in numerous bindings. But in 1907 a series of editions of poets, entitled "Crowell's Poets Illustrated Holiday Edition," with newly designed covers appeared, and this edition of Shelley was probably included. See *PTLA* (1907), p. 32.

We are indebted to Mary G. Sawyer for calling this design to our attention.

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TABULATION

Scribner: 143 / 45.40 %

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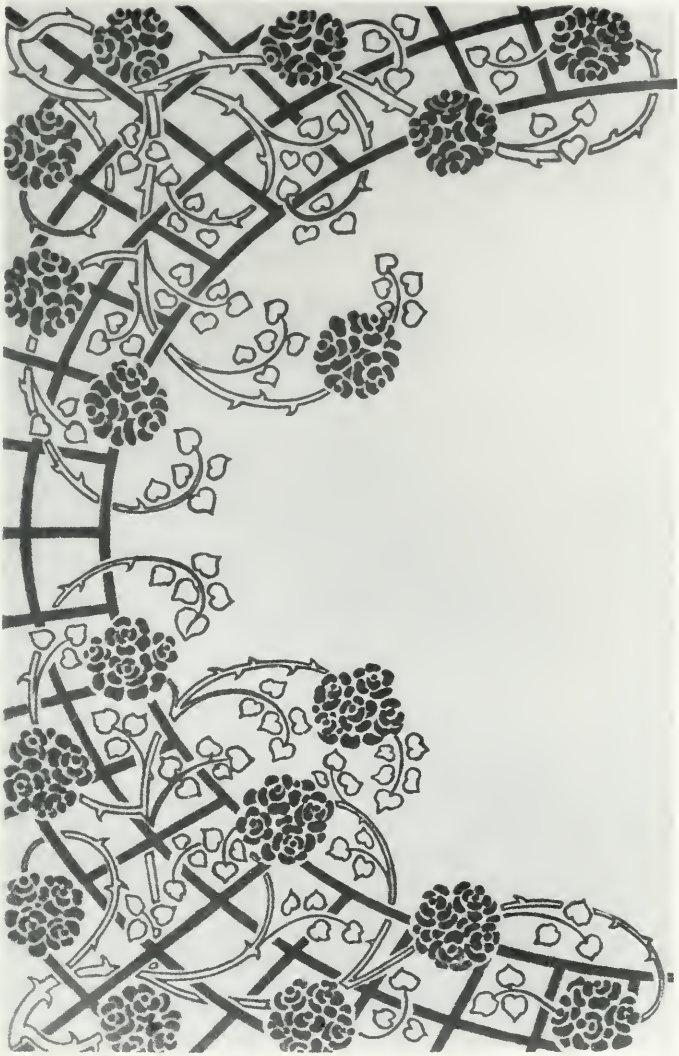
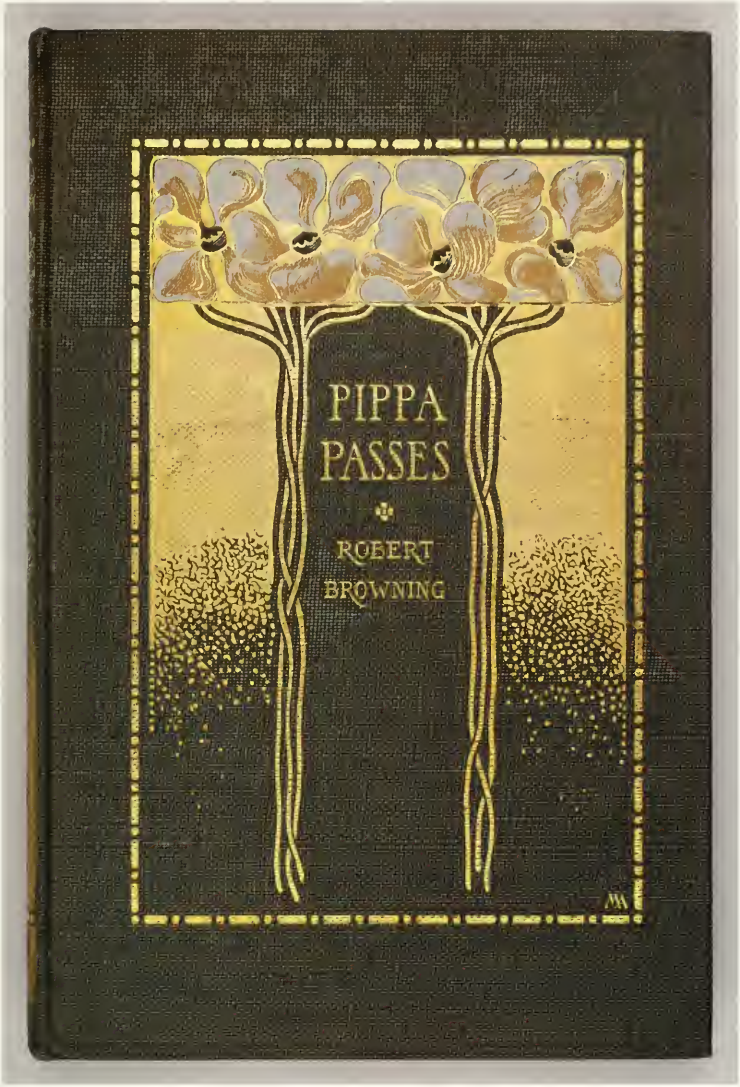
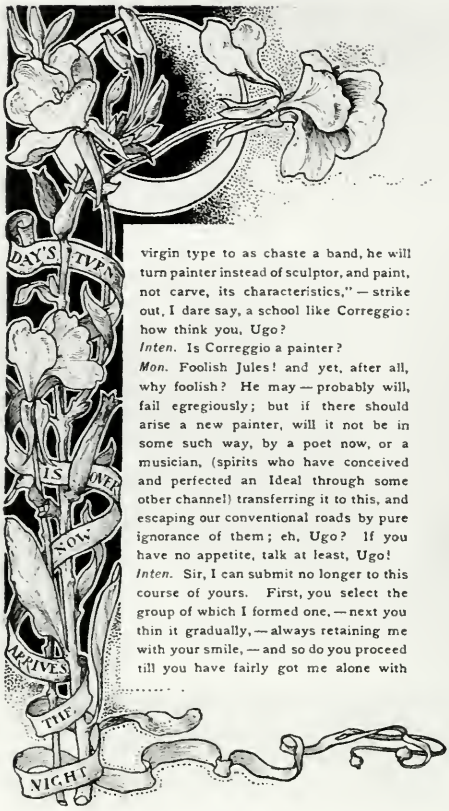


1. Florence Barclay. *The Rosary*, 1910
Endpaper (22 x 14.3 cm).

2. Robert Browning, *Last Ride Together*, 1906 (23.4 x 15.6 cm).



3. Robert Browning, *Pippa Passes*, 1900 (22.2 x 14.2 cm).



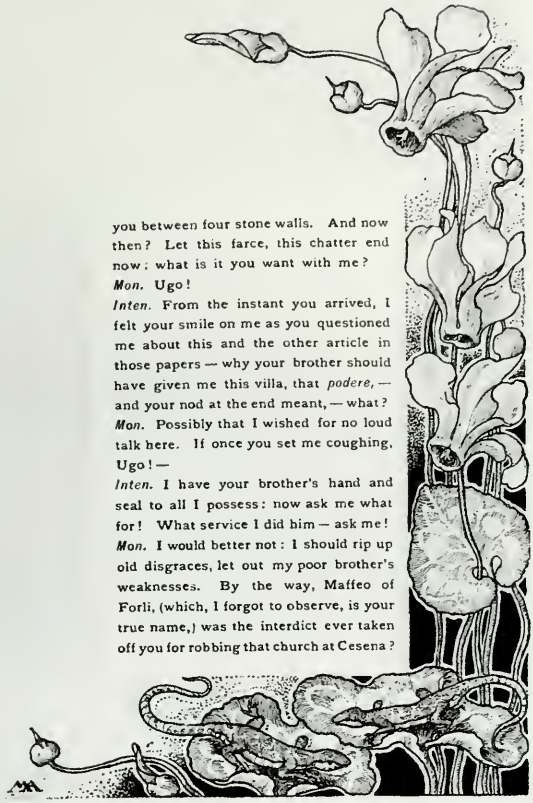
virgin type to as chaste a band, he will turn painter instead of sculptor, and paint, not carve, its characteristics," — strike out, I dare say, a school like Correggio: how think you, Ugo?

Inten. Is Correggio a painter?

Mon. Foolish Jules! and yet, after all, why foolish? He may — probably will, fail egregiously; but if there should arise a new painter, will it not be in some such way, by a poet now, or a musician, (spirits who have conceived and perfected an Ideal through some other channel) transferring it to this, and escaping our conventional roads by pure ignorance of them; eh, Ugo? If you have no appetite, talk at least, Ugo!

Inten. Sir, I can submit no longer to this course of yours. First, you select the group of which I formed one, — next you thin it gradually, — always retaining me with your smile, — and so do you proceed till you have fairly got me alone with .....

4. Robert Browning. *Pippa Passes*, 1900 (21.7 x 14.3 cm).


you between four stone walls. And now then? Let this farce, this chatter end now: what is it you want with me?

Mon. Ugo!

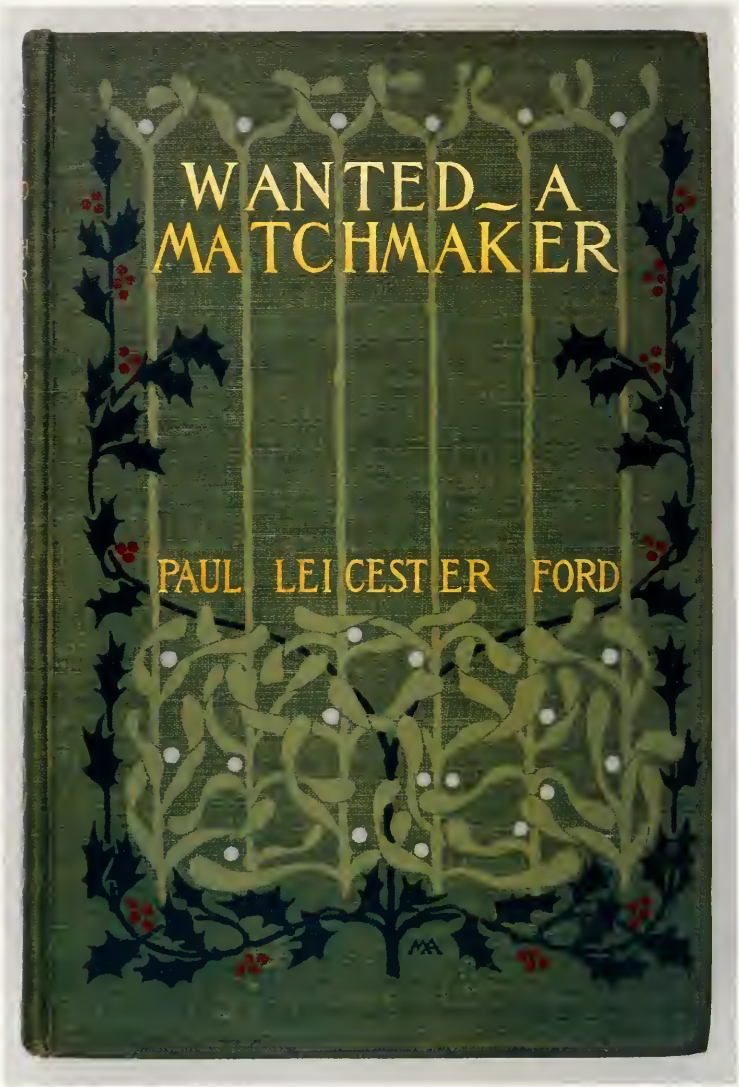
Inten. From the instant you arrived, I felt your smile on me as you questioned me about this and the other article in those papers — why your brother should have given me this villa, that *podere*, — and your nod at the end meant, — what?

Mon. Possibly that I wished for no loud talk here. If once you set me coughing, Ugo! —

Inten. I have your brother's hand and seal to all I possess: now ask me what for! What service I did him — ask me!

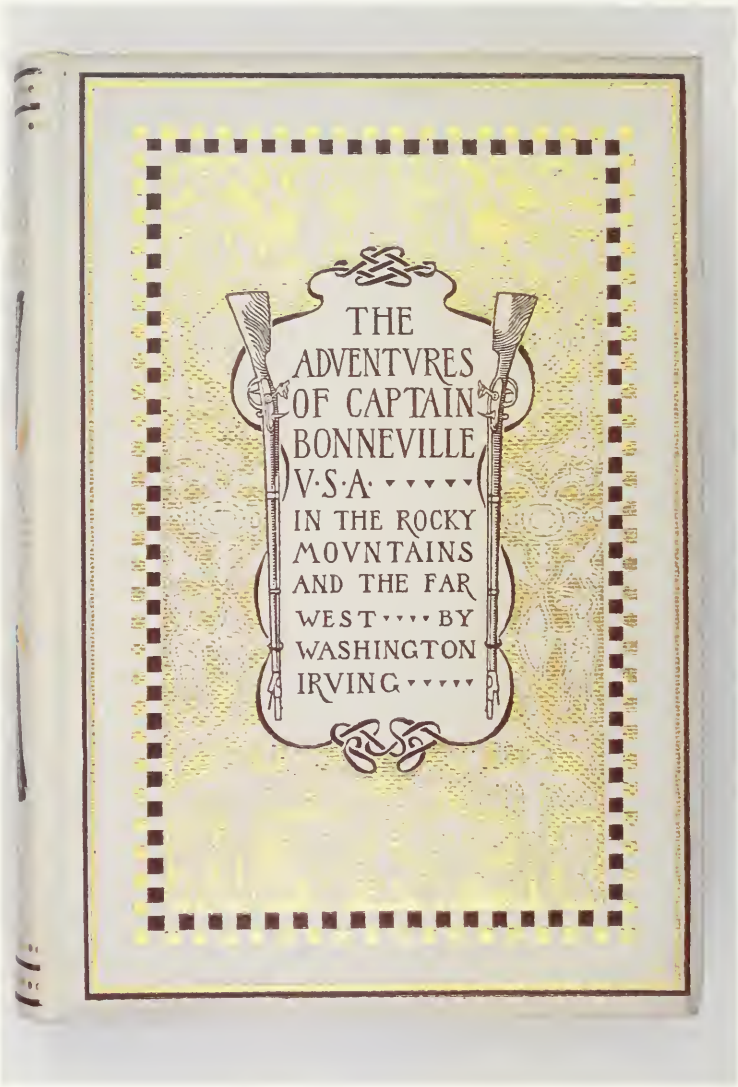
Mon. I would better not: I should rip up old disgraces, let out my poor brother's weaknesses. By the way, Maffeo of Forli, (which, I forgot to observe, is your true name,) was the interdict ever taken off you for robbing that church at Cesena?

5. Robert Browning. *Pippa Passes*, 1900 (21.7 x 14.3 cm).

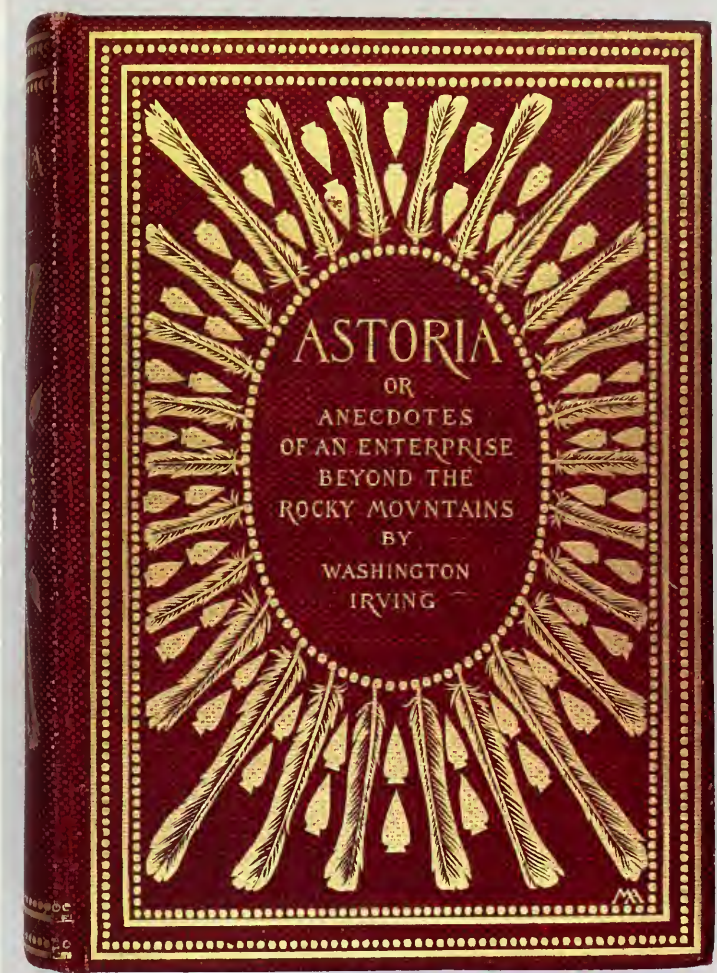


6. Paul Leicester Ford. *Wanted – A Match Maker*, 1900 (22 x 14 cm).

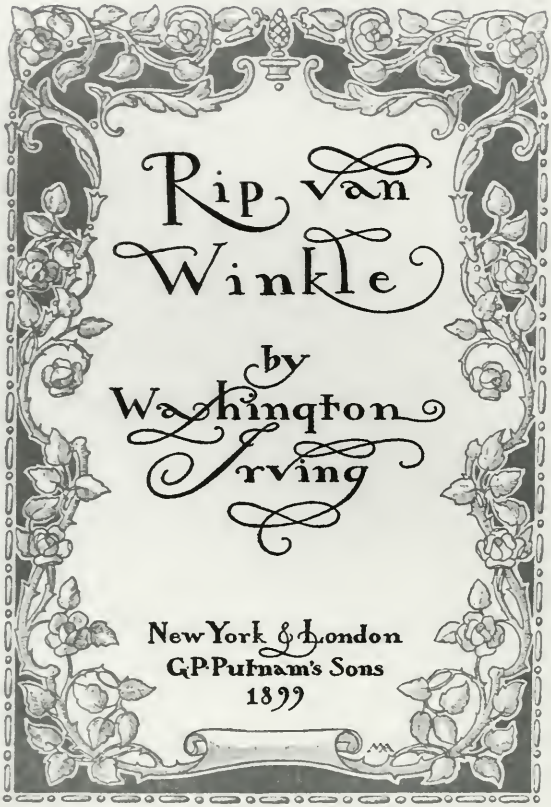
7. John Fox, Jr. *Blue Grass and Rhododendron*, 1901 (20.7 x 13.3 cm).



8. Washington Irving. *Adventures of Captain Bonneville*, 1898 (22.6 x 15 cm).

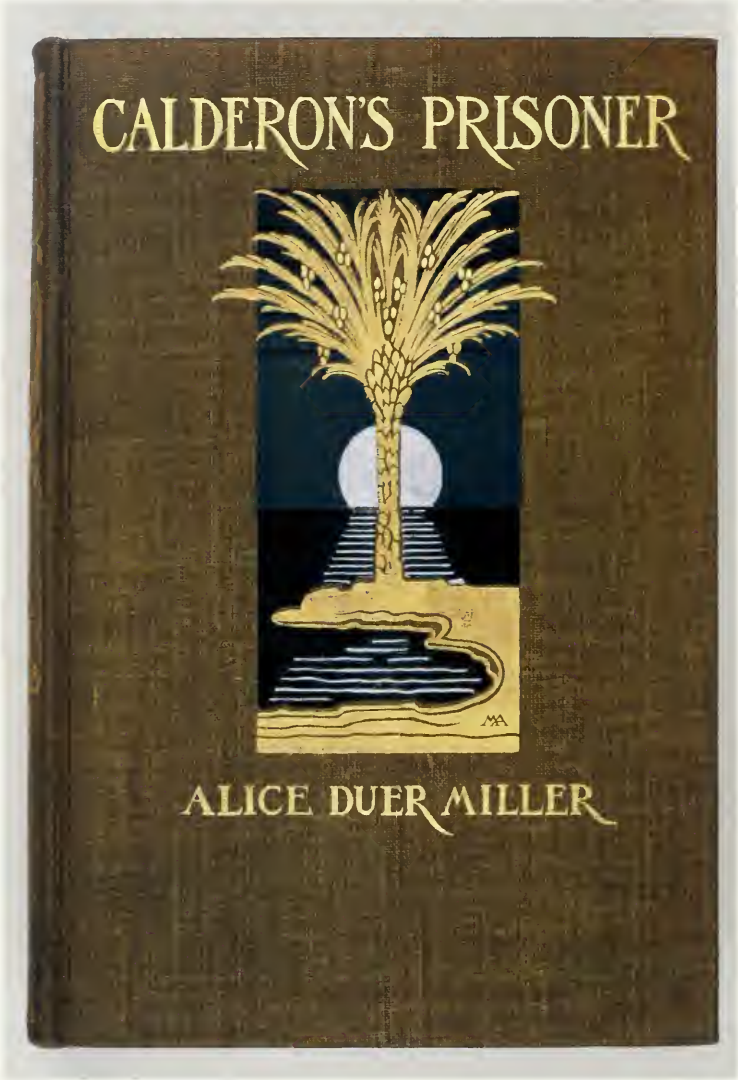


9. Washington Irving. *Astoria*, 1897
(22.4 x 15.2 cm).

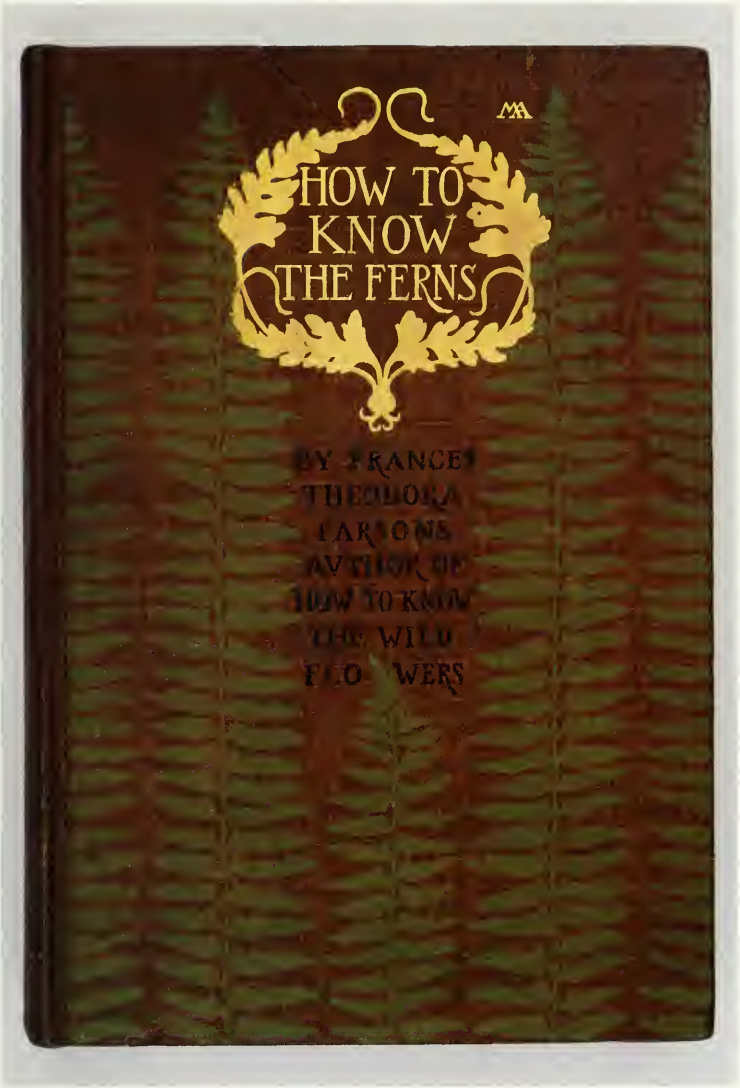


10. Washington Irving, *Rip van Winkle,* 1899 (19.1 x 13.2 cm).

11. Charles Lummis. *The King of the Broncos*, 1897 (18.8 x 11.7 cm).



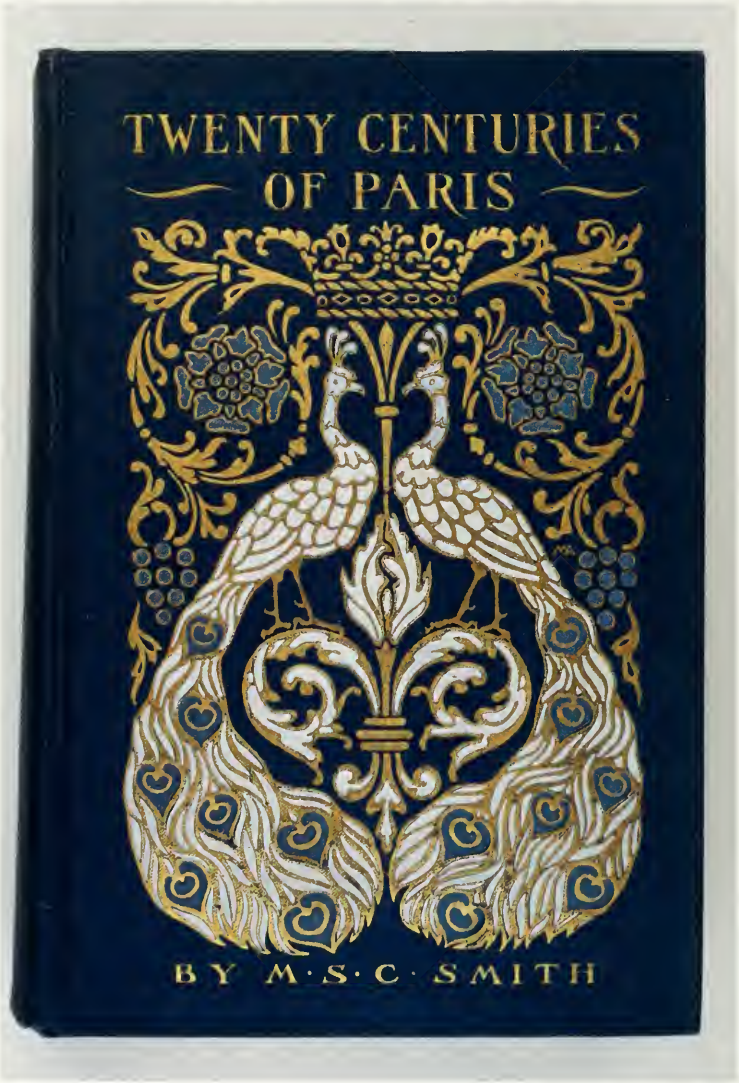
12. Alice Duer Miller. *Calderon's Prisoner*, 1903 (19.5 x 12.5 cm).



13. Frances Theodora Parsons. *How to Know the Ferns*, 1899 (20 x 13 cm).

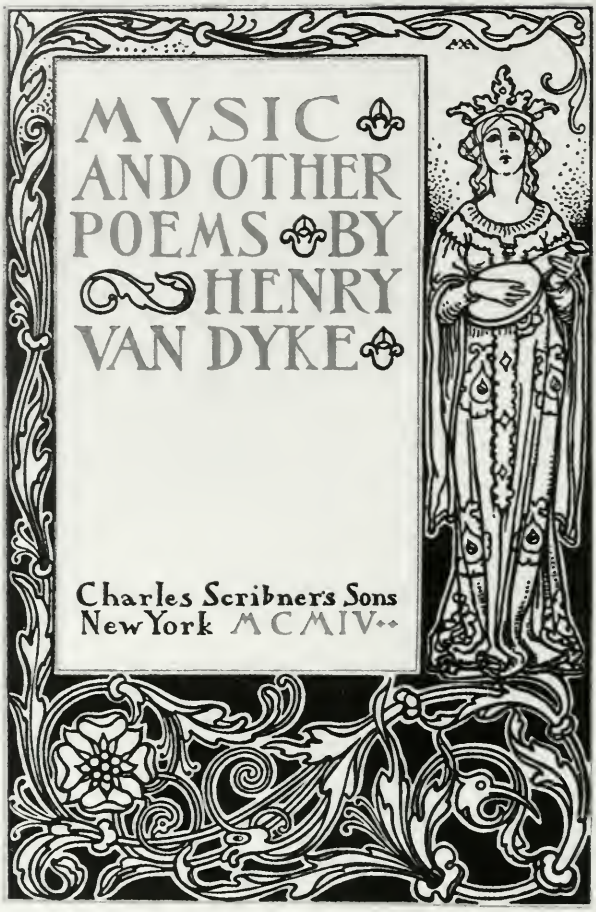
14. Myrtle Reed. In chronological order, from upper left: *Flower of the Dusk*, 1908 (20.2 x 12.7 cm: red), *Flower of the Dusk*, 1908 (20.4 x 12.7 cm: lavender or lilac), *Old Rose and Silver*, 1909 (20.5 x 12.6 cm), *The White Shield,* 1912 (20.5 x 12.7 cm).

15. Francisque Sarcey. *Recollections of Middle Life*, 1893 (18.5 x 11.6 cm).

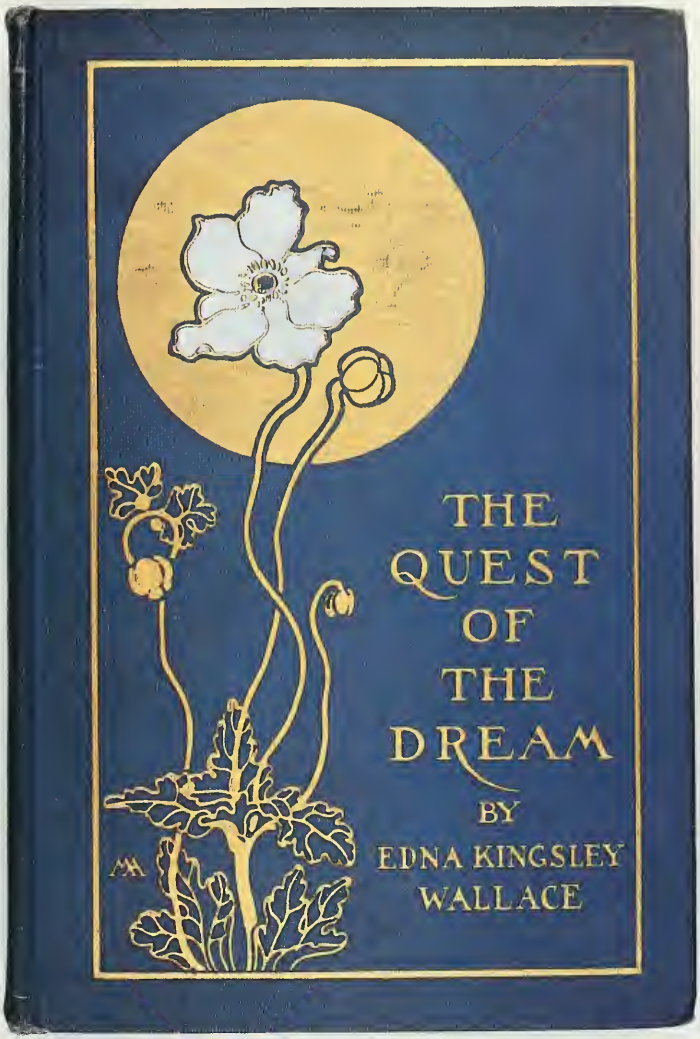


16. Mabell S. C. Smith. *Twenty Centuries of Paris*, 1913 (20.5 x 13.2 cm).

17. Henry Van Dyke. In chronological order, from upper left: *Days Off,* 1907 (19.6 x 12.3 cm), *Out-of-Doors*, 1908 (19.4 x 12 cm), *The Valley of Vision*, 1919 (19.4 x 12 cm), *The Golden Key,* 1926 (19.4 x 12 cm).



18. Henry Van Dyke. *Music and Other Poems*, 1904 (18.5 x 12.7 cm).



19. Edna Kingsley Wallace. *The Quest of the Dream*, 1913 (20.4 x 12.8 cm).

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